

BAY•GUARDIAN

RAISING HELL SINCE 1966

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | APRIL 16 - 22, 2014 | VOL. 48, NO. 29 | FREE



SAVE THE PLANET BY WORKING LESS

Climate change threats revive the forgotten goal of taking it easier. Plus: the CleanPowerSF ruse, new Based on Earth column, and more in our Green Issue. PAGES 12-24

DUSTY DELIGHTS

Snapshots from Coachella's music storm P32

SHADES OF 'FAUST'

Reviewing Sokurov's film and *The Weirdness* P41+44

PARTY WITH US!

Roaring '20s fun at de Young Museum P11



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VIEWING HOMELESS

Weirdly voyeuristic and distancing or strangely intimate? Self-described entrepreneur and sociologist Kevin Adler started the **Homeless GoPro** project, fixing a GoPro video camera to the neck of Adam Reichart, who's been homeless for 30 years. GoPros usually film Extreme Sports, but one of the first videos lets you watch from Reichart's eyes as he sells Street Sheets, and is roundly shunned and ignored. www.homelessgopro.com

REGULATING AIRBNB

After more than a year in the works, Board of Supervisors President **David Chiu** finally introduced legislation to legalize and regulate Airbnb and other short-term housing rental companies on April 15. But it doesn't seem to make anyone terribly happy, providing a key test of Chiu's self-proclaimed legislative skills. It would require tenant hosts to register with the city without providing them any new protections for violating their leases, raising fears that list could be used to facilitate evictions. It would officially end the city's blanket ban on short-term rentals, but limit those rental to just 90 nights per year, which should help guard against short-term rentals being used to skirt rent-control protections.

CORRECTION

An article in last week's Guardian ("Get Action") about film schools contained incorrect information, confusing the Art Institute of California (www.artinstitutes.edu/san-francisco) with the San Francisco Art Institute (www.sfaia.edu/film). The Guardian regrets the error.

BARCADE TIME

The owners of one of our favorite bars, Blackbird, near Church and Market in SF, are going full tilt on adding extra life to the Castro drink scene. Siblings Shawn Vergara and Tiffany Vergara Chun have announced a new arcade-themed bar, tentatively titled **Project 22**, will open soon up the street from their Blackbird homebase. "We don't want it to feel like a kids' bar," Vergara told SFGate. But the list of intended drinky time amusements so far includes Space Invaders, Donkey Kong, Asteroid, Defender, Centipede, and Frogger. Play on!



TWITTER TAX TAKEDOWN

As this issue of the Bay Guardian goes to press, the **SEIU 1021** plans to hold a second rally at City Hall demanding Twitter pay the tax-man. The unions are asking for city worker pay-raises totaling \$356 million, demanding an end to sweetheart deals for tech companies to pay for it. The city gave a now \$56 million tax break to entice Twitter to move into the Mid-Market area, which Mayor Ed Lee said was crucial to spur economic growth.



SOMETHING'S FISHY

A bill requiring accurate labeling of fish and shellfish in California is making its way through the California Senate, winning approval from the Senate Health Committee last week. It stems from a widespread investigation conducted by **Oceana**, a conservation nonprofit that collected more than 1,200 samples from grocery stores, restaurants and sushi venues across 21 states. Through DNA testing, Oceana discovered that mislabeling was rampant, with one-third of samples being a different species of fish than advertised. Results were worse in Northern California, where 38 percent of seafood tested was mislabeled. "Despite consumers' best intentions to make informed decisions about the source and sustainability of their menu selections, they are being duped by this mislabeling," said Geoff Shester, Oceana California Campaign Director.



SNAPSHOT: GREEN

PHOTO BY @POTATOJAMES

Tag your Instagram photos #sfbsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "Earth Day."

ZOMBIE MUSIC SCENE?

Fresh on the heels of SF Weekly's recent panel discussion and a slew of stories from how to save the city's music scene — with some sources squarely expressing the opinion that said scene is already six feet under — the Bay Bridged has announced the first annual **Not Dead Yet Fest** June 7 at Thee Parkside, with one of the Bay Guardian's 2014 Bands on the Rise, Annie Girl and the Flight, as a headliner. The reanimation begins here!

#DROPDROPBOX PETITION

Within the first hour, a petition giving Dropbox heat for naming **Condoleezza Rice** to its board of directors garnered 500 signatures. As of April 14, more than 8,000 angry Internet citizens had signed the online petition, which was hosted on San Francisco-based Causes.com. "Dr. Rice was a leader in an administration that ushered in an era of government spying, warrantless wiretaps, and a robust domestic surveillance program," notes the petition, which is directed to Dropbox CEO Drew Houston. "She has destroyed the one reason people have come to use Dropbox: trust. I trust Dropbox with my privacy much like I once trusted Condoleezza Rice with my privacy. She no longer deserves our trust. How am I supposed to trust Dropbox if she remains on the board of directors? I cannot." Based in San Francisco, Dropbox is valued at \$10 billion and received \$350 million in venture capital funding earlier this year.



MOON PARTY

Oh no! The moon is RED! The country freaked out late Monday, April 14, as the moon entered the Earth's shadow, a **lunar eclipse** turning our tiny spherical rotational buddy the same dusky red as a bloody mary. Speaking of booze, the next opportunity to throw a space-party is May 24, when Earth will collide with the debris tail of Comet 209P/LINEAR, a "comet storm." Comet party in the house! | AP PHOTO BY ARNULFO FRANCO

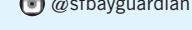
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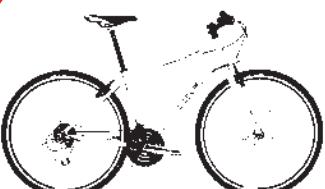


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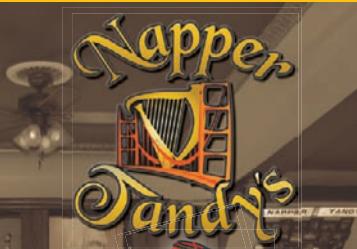
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Stop the eviction of Benito Santiago

BY TONY ROBLES

OPINION I attended a rally in support of eviction fighter Benito Santiago as he battles to keep his home of more than 30 years from the clutches of real estate investment company Vanguard Properties. Vanguard and its co-owner Michael Harrison, who also goes by the alias "Pineapple Boy LLC," notified Benito of their intention of evicting him and two other tenants by invoking the state's Ellis Act. We know the scenario — building gets sold, tenants get evicted, and the speculator/investor pimps ride off into the sunset, latte in hand, behind the wheel of a sports car (or utility vehicle).

But what about Benito?

Benito is a teacher with the San Francisco Unified School District. He is a senior with a disability resulting from a car accident more than a decade ago. Benito is a musician — a percussionist — and he teaches music to developmentally disabled children. Despite the effects of the car accident on his mobility, he has dedicated his life to sharing music with children who have benefitted greatly from his love and patience. He is an excellent teacher with a love for life and music that is contagious.

Benito lives in his rent-controlled Duboce Triangle unit, but to investors and speculators, there is no room for him. To them, rent control is a cancer, a disease, a rape of the holy mother. Yet it is the evictions that have spread across the city — a 178 percent increase in Ellis Act evictions alone in the last three years — that are the true cancer.

It is not without irony that Benito moved into his unit in 1977, the same year of the eviction of elders of the I-Hotel on Kearny Street. As a Filipino, Benito remembers that event vividly, an event that garnered worldwide attention and support from wide segments of the community in San Francisco for the elder tenants who refused to leave the I-Hotel, the last building standing that was part of a Filipino neighborhood called Manilatown.

There was no room for Manilatown, no room for those

brown elders walking around on property that had so much value. Manilatown was systematically removed by speculation and real estate interests. The I-Hotel eventually fell in 1977 with the forcible eviction of its elderly tenants, with baton-wielding police ramming though a human barricade of more than 3,000 supporters who chanted "We Won't Move!"

The year Benito moved into his unit, 1977, was the year that the fight to rebuild the I-hotel began. After a 30-year struggle, it was finally rebuilt—102 units of affordable senior housing. Many tenant protections arose from the ashes of the I-Hotel struggle. Another irony is that Mayor Ed Lee began his career defending the tenants of the I-Hotel.

Now, 37 years later, we see the desecration of the I-Hotel struggle by the same greedy speculators who do not care for the city. They have been the stewards — not of community, or sharing, or culture — but of eviction, misery, and even death to elders. They disrespect the I-hotel struggle and the elders of the community and the legacy of the I-Hotel. They are a blight to San Francisco.

Benito is fighting his eviction. He is refusing the buyout. The sound of resistance is the sound of Benito's drum, which calls for all of us to rise in defense of our homes. Benito is a part of the Manilatown/I-Hotel Family, and we support his fight, along with Eviction Free SF, his lawyers at the Tenderloin Housing Clinic, and others in the community. The Manilatown Heritage Foundation/I-Hotel calls for an end to out-of-control evictions and reparations for elders who have been displaced through eviction via the Ellis Act.

What speculators have done is criminal, nothing less than elder abuse. Their presence is the true blight. **SFBG**

Tony Robles works for Senior and Disability Action and is president of Manilatown Heritage Foundation, which will hold an event honoring eviction struggles April 25 in the I-Hotel Manilatown Center, 868 Kearny St.

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DEMOCRACY'S PATH HAS BEEN ERRATIC FOR QUITE AWHILE--AND NOW IT APPEARS TO HAVE GONE OFF THE MAP ENTIRELY!



by TOM TOMORROW

BIFF, WANDA---I'M HERE AT THE VENETIAN CASINO IN LAS VEGAS, WHERE REPUBLICAN PRESIDENTIAL HOPEFULS RECENTLY GATHERED TO GENUFLICT BEFORE BILLIONAIRE SHELDON ADELSON!

I'M SORRY TO SAY THERE'S NO SIGN OF DEMOCRACY HERE!



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THERE ARE A LOT OF CRAZY THEORIES OUT THERE, BIFF! SOME PEOPLE ARE ASKING IF DEMOCRACY HAS SIMPLY BEEN REPLACED--BY OLIGARCHY!

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ALSO: WE STILL DON'T KNOW WHAT HAPPENED TO THAT PLANE.



Tom Tomorrow © 2011

Time for a carbon tax

EDITORIAL For this week's Green Issue, our cover story ("Save the world, work less") looks at how our economic system is accelerating climate change, proposing that we slow down and work less. It's a fun little thought experiment that revives an important goal that has somehow been forgotten in modern political discourse.

But there's another solution that attacks the global warming problem more directly and immediately, one that is compatible with our modern capitalist framework and which could and should be adopted now. It's time to institute a carbon tax, which would place a price on greenhouse gas emissions and help to curb them.

California Senate President Darrell Steinberg made waves in February when he proposed replacing key parts of California's cap-and-trade program with a carbon tax and using two-thirds of that money for tax rebates to Californians making \$75,000 per

year and less to offset the higher cost of gasoline, utility bills, and other areas affected by the tax, and one-third to improve public transit.

The logic behind the proposal is unassailable: If we want to control greenhouse gases, tax the burning of the molecule that creates them. A carbon tax is a far better and more direct means of addressing climate change than California's new cap-and-trade system, an overly complex half-measure that can be gamed or used to excuse unacceptable forms of pollution.

Of course, a range of capital interests and other powerful players lined up to oppose Steinberg's proposal, leading the pundits to declare it dead. So his Senate Bill 1156 was modified this week to allocate revenues from the cap-and-trade auction, which could total \$5 billion annually, to specific needs: 30 percent to public transit, 40 percent to affordable housing and sustainable communities, 10 percent to complete streets

programs (i.e. bike lanes), and 20 percent to the California High-Speed Rail Project.

Those are good priorities and we support them all, but we're disappointed to see Steinberg shrink from a fight that was worth having. The country needs a carbon tax if we're going to meet our obligation to help mitigate a problem that Americans have created more than anyone else in the world on a per-capita basis. This is our mess and we need to play a big role in cleaning it up, rather than passing that obligation onto poor countries and future generations.

Taxes are a time-honored tool to regulating behaviors and providing for the common good. A carbon tax would finally make users pay the full cost of their choices, such as driving a car or traveling by airplane, thus encouraging less carbon-intensive lifestyles. If this state can't implement a carbon tax, the federal government should. **SFBG**



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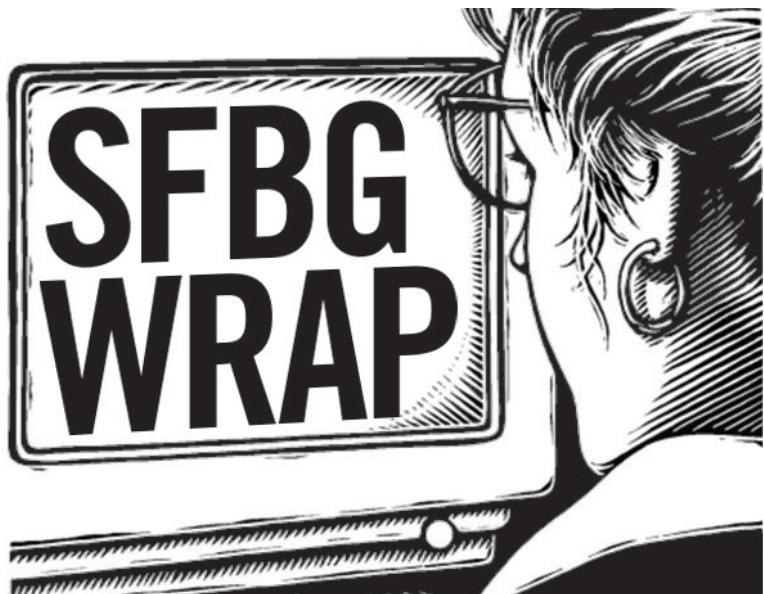


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ATTORNEYS SAY SHRIMP BOY IS INNOCENT

Who is Raymond "Shrimp Boy" Chow? In the 137-page federal complaint detailing charges that led to the high-profile arrest of Sen. Leland Yee, Chow, and 24 others two weeks ago (see "Crime and politics," April 1), Chow is described as the powerful "Dragonhead" of an ancient Chinese organized crime syndicate, "overseeing a vast criminal enterprise involved in drugs, guns, prostitution, protection rackets, moving stolen booze and cigarettes, and money laundering," as we reported at the time.

Not so, famed defense attorney Tony Serra told a crowd of reporters at Pier 5 Law Offices in San Francisco's North Beach, where he and fellow attorneys were joined by supporters wearing red tees bearing the slogan "Free Shrimp Boy" last week.

Attorneys Serra and Curtis Briggs described a five-year federal operation to target Chow and ensnare him in wrongdoing, insisting he had wanted no part in criminal activity. Serra said agents had "stuffed money into his pocket" despite his protests, and noted that his legal team was representing Chow pro bono because he has no money. (Rebecca Bowe)

AIRBNB COMES CLEAN

Airbnb came clean last week, sending out new terms of service drafted April 7 that customers must agree to before conducting further business starting April 30. The new agreements seem intended to address longstanding issues in San Francisco

that the Guardian first raised in May 2012 ("The problem with the sharing economy," 5/1/12), and have been recently joined by other journalists in spelling out and highlighting.

In the opening of its new Terms of Service, Airbnb wrote (in all caps): "IN PARTICULAR, HOSTS SHOULD UNDERSTAND HOW THE LAWS WORK IN THEIR RESPECTIVE CITIES. SOME CITIES HAVE LAWS THAT RESTRICT THEIR ABILITY TO HOST PAYING GUESTS FOR SHORT PERIODS. THESE LAWS ARE OFTEN PART OF A CITY'S ZONING OR ADMINISTRATIVE CODES. IN MANY CITIES, HOSTS MUST REGISTER, GET A PERMIT, OR OBTAIN A LICENSE BEFORE LISTING A PROPERTY OR ACCEPTING GUESTS. CERTAIN TYPES OF SHORT-TERM BOOKINGS MAY BE PROHIBITED ALTOGETHER. LOCAL GOVERNMENTS VARY GREATLY IN HOW THEY ENFORCE THESE LAWS. PENALTIES MAY INCLUDE FINES OR OTHER ENFORCEMENT. HOSTS SHOULD REVIEW LOCAL LAWS BEFORE LISTING A SPACE ON AIRBNB."

It seems like a good first step. Next we'll see whether the company follows through with paying its local taxes and working with the city on legislation to legalize more of its business model in SF. (Steven T. Jones)

NEW RIDESHARE REGULATIONS PROPOSED

Rideshare companies must provide their drivers with insurance. That was the gist of a public letter released last week by the California Insurance Commission, addressed

to the California Public Utilities Commission, which regulates transportation network companies such as Uber, Lyft, and Sidecar.

"While smart phone technology is bringing new business opportunities to the marketplace and new transportation choices for consumers, our investigative hearing revealed serious insurance gaps in the current business model of Transportation Network Companies such as Uber, Lyft and Sidecar," Insurance Commissioner David Jones wrote in a statement to press. "As long as TNCs are encouraging non-professional drivers to use their personal vehicles to drive passengers for a profit, a risk which personal automobile insurance simply does not cover, TNCs should bear the burden of making sure that insurance is provided. Our recommendations will ensure there is insurance protection for passengers, drivers and pedestrians."

Whether the TNCs should provide insurance has been the subject of intense debate in state and local governments over the past year. The recommendations to the CPUC come specifically out of a hearing on TNC insurance that Jones held March 21. The Guardian also wrote an editorial, "Sharing economy should share its wealth," calling for rideshares to provide insurance, not only because it's unfair competition (insurance costs money to provide, a burden taxi companies carry but not TNCs), but because people and TNC drivers in accidents were left for broke, lacking inadequate insurance. (Joe Fitzgerald Rodriguez)

ELLIS ACT REFORM ADVANCES

Sen. Mark Leno's Senate Bill 1439 — which would protect rent-controlled housing in San Francisco by amending the Ellis Act, including making property owners wait at least five years after buying a property to evict tenants under the act — cleared its first legislative hurdle last week.

The Senate Transportation and Housing Committee passed the measure on a 6-4 vote, and it heads to the Senate Judiciary Committee next. The bill has strong support in San Francisco, from progressive constituencies through Mayor Ed Lee to support by leaders in the business community and tech world.

Yet the measure faces a tough road in Sacramento, where the landlord lobby and other conservative interests oppose it. "A bill that could

strip San Francisco landlords of their freedom to leave the rental housing business heads to a key Senate committee next month," the California Apartment Association wrote last month in an alert to its members.

But as Tenants Together demonstrated in a recent study of how the Ellis Act has been used in San Francisco since its passage in 1985, a legislative reaction to a California Supreme Court case upholding rent control laws, the legislation has largely been a tool used by real estate speculators to clear rent-controlled buildings of tenants. The study found that 51 percent of Ellis Act evictions took place within a year of the property being purchased, 68 percent within the first five years, and 30 percent of Ellis Act evictions were from serial evictors, often by businesses specializing in flipping properties for profit.

"California's Ellis Act was specifically designed to allow legitimate landlords a way out of the rental business, but in San Francisco this state law is being abused by speculators who never intend to be landlords," Leno said today in a prepared statement. "As a result, longtime tenants, many of them seniors, disabled people, and low-income families, are being uprooted from their homes and communities. The five-year holding period in my bill would prevent these devastating evictions from forever changing the face of our diverse city." (Steven T. Jones)

FROM GOOGLE BUS TO GOOGLER'S HOME

The morning of April 11 kicked off with yet another Google bus blockade in San Francisco's Mission District, only this time housing activists said a Google employee is directly to blame for displacing residents.

The blockade, which took place at 18th and Dolores streets, was short-lived but featured speeches by tenants facing eviction, as well as a giant cardboard cutout depicting 812 Guerrero, a seven-unit building where tenants are facing eviction under the Ellis Act.

The property owner is Jack Halprin, a lawyer who is the head of eDiscovery, Enterprise for Google. He moved into one of the units after purchasing the building two years ago and served eviction notices on Feb. 26, according to tenant Claudia Triado, a third grade teacher at Fairmount Elementary in San Francisco who lives there with her 2-year-old son.

The Bay Guardian left a voice message for Halprin requesting com-

ment, but got no reply.

After the bus blockade, activists proceeded to 812 Guerrero and staged a short rally on the front steps.

Evan Wolkenstein, who teaches Jewish literature at the Jewish Community High School of the Bay, said he's lived at 812 Guerrero for eight years. Other tenants facing eviction from the property include an artist and a disabled person, he added.

During the Google bus blockade, minutes before police officers arrived to clear a path for the bus by urging protesters onto the sidewalk, Wolkenstein gave a speech about the overall impact the tech sector is having on San Francisco. (Rebecca Bowe)



WEDNESDAY 16

MAKING YOUR OWN DECISIONS: FORUM ON REPRODUCTIVE HEALTH

UC Hastings, Alumni Reception Center, 200 McAllister, SF. Adoll@ProChoiceAmerica.com. 6-8:30pm, free, RSVP required. NARAL Pro-Choice California will host this discussion on women's reproductive rights and what it means for all of us. With an open discussion about the current legal and medical environment of reproductive health and the future of the reproductive rights movement, the panel will feature Margalynne Armstrong, associate professor of Law, Santa Clara University; Dr. Andrea Jackson, medical director of the San Francisco General Hospital Women's Clinic; and Becky Roosevelt, program officer of Reproductive Health and Rights for the Liza and Douglas Goldman Fund.

THURSDAY 17

SERVE THE PEOPLE 2.0: ASIAN AMERICAN ACTIVISM

International Hotel, 868 Kearney, SF. emily@cpaf.org. 6:30-9:30pm, \$5-20 donation. Attend this two-day event to meet community activists, organizers, students, and scholars to learn what's happening locally and nationally in the Asian American community. All proceeds go to the Southeast Asian Freedom Network's national tour for the film *Cambodian Son*, about the deportation of Cambodian poet Kosal Khiev.

HOW PRIVATE IS YOUR DNA?

Brower Center Theater, 2150 Allston, Berk. www.synbiowatch.org. 7:30pm, free. Since the initial draft of the human genome in 2000, the increasing speed and lowering cost of genome sequencing has resulted in a vast increase in the amount of genetic data being produced. Whether and to what extent we own our own genetic information are contested questions that raise serious issues about how individual privacy can be maintained and protected. Join leaders in the field for this critical conversation on emerging technology.

SATURDAY 19

FOURTH ANNUAL WORLD NAKED BIKE RIDE - EARTH DAY RIDE

Justin Herman Plaza, SF. www.facebook.com/wnbrs. Noon, free. The naked bike ride is back again for this year's Earth Day, in all its bare-assed glory. Join in on the fun, bearing as much skin as you want. But it's not just about naked cycling! The WNB is a fun way to protest the nastiness of the oil industry, with its spills and carbon pollution. And as a cool bonus, the ride happens to take place on legendary environmental activist John Muir's birthday.

MONDAY 21

NOMI PRINS: ALL THE PRESIDENTS' BANKERS
The Hillside Club, 2286 Cedar, Berk. www.kpfa.org. 7:30pm, \$12 in advance, \$15 at door. Join Nomi Prins, American author, journalist, and senior fellow at Demos, as she discusses the dangerous relationship between money and politics. She has worked as a director at Goldman Sachs and as an analyst at Bear Stearns, and uses her Wall Street experience to share these important and disturbing stories. **SFBG**

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GREEN

SAVE THE PLANET: WORK LESS

With climate change threatening life as we know it, perhaps it's time to revive the forgotten goal of spending less time on our jobs

BY STEVEN T. JONES

steve@sfbg.com

GREEN Save the world, work less. That dual proposition should have universal appeal in any sane society. And those two ideas are inextricably linked by the realities of global climate change because there is a direct connection between economic activity and greenhouse gas emissions.

Simply put, every hour of work we do cooks the planet and its sensitive ecosystems a little bit more, and going home to relax and enjoy some leisure time is like taking this boiling pot of water off the burner.

Most of us burn energy getting to and from work, stocking and powering our offices, and performing the myriad tasks that translate into digits on our paychecks. The challenge of working less is a societal one, not an individual mandate: How can we allow people to work less and still meet their basic needs?

This goal of slowing down and spending less time at work — as radical as it may sound — was at the center of mainstream American political discourse for much of our history, considered by thinkers of all ideological stripes to be the natural endpoint of technological development. It was mostly forgotten here in the 1940s, strangely so, even as worker productivity increased dramatically.

But it's worth remembering now that we understand the environmental consequences of our growth-based economic system. Our current approach isn't good for the health of the planet and its creatures, and it's not good for the happiness and productivity of overworked Americans, so perhaps it's time to revisit this once-popular idea.

Last year, there was a brief burst of national media coverage around this "save the world, work less" idea, triggered by a report by the Washington DC-based Center for Economic and Policy Research, entitled "Reduced Work Hours as a Means of Slowing Climate Change."

"As productivity grows in high-income, as well as developing countries, social choices will be made as to how much of the productivity gains will be taken in the form of higher consumption levels versus fewer work hours," author David Rosnick wrote in the introduction.

He notes that per capita work hours were reduced by 50 percent in recent decades in Europe compared to US workers who spend as much time as ever on the job, despite being a world leader in developing technologies that make us more productive. Working more means consuming more, on and off the job.

"This choice between fewer work hours versus increased consumption has significant implications for the rate of climate change," the report said before going on to study various climate change and economic growth models.

It isn't just global warming that working less will help address, but a whole range of related environmental problems: loss of biodiversity and natural habitat; rapid depletion of important natural resources, from fossil fuel to fresh water; and the pollution of our environment with harmful chemicals and obsolete gadgets.

Every day that the global workforce is on the job, those problems all get worse, mitigated only slightly by the handful of occupations devoted to cleaning up those messes. The Rosnick report contemplates only a slight reduction in working hours, gradually shaving a few hours off the week and offering a little more vacation time.

The paper estimates the impact on climate change of reducing work hours over the rest of the century by an annual average of 0.5 percent. It finds that such a change in work hours would eliminate about one-quarter to one-half of the global warming that is not already locked in (i.e. warming that would be caused by 1990 levels of greenhouse gas concentrations already in the

atmosphere)," the report concludes.

What I'm talking about is something more radical, a change that meets the daunting and unaddressed challenge that climate change is presenting. Let's start the discussion in the range of a full day off to cutting our work hours in half — and eliminating half of the wasteful, exploitative, demeaning, make-work jobs that this economy-on-steroids is creating for us, and forcing us to take if we want to meet our basic needs.

"I THINK THAT... IMMENSE HARM IS CAUSED BY THE BELIEF THAT WORK IS VIRTUOUS"

BERTRAND RUSSELL,
"IN PRAISE OF IDLENESS," 1932

Taking even a day back for ourselves and our environment will seem like crazy-talk to many readers, even though our bosses would still command more days each week than we would. But the idea that our machines and other innovations would lead us to work far less than we do now — and that this would be a natural and widely accepted and expected part of economic evolution — has a long and esteemed philosophical history.

Perhaps this forgotten goal is one worth remembering at this critical moment in our economic and environmental development.

HISTORY LESSON

Author and historian Chris Carlsson has been beating the "work less" drum in San Francisco since Jimmy Carter was president, when he and his fellow anti-capitalist activists decried the dawning of an age of aggressive business deregulation that

continues to this day.

They responded with creative political theater and protests on the streets of the Financial District, and with the founding of a magazine called Processed World, highlighting how new information technologies were making corporations more powerful than ever without improving the lives of workers.

"What do we actually do all day and why? That's the most basic question that you'd think we'd be talking about all the time," Carlsson told us. "We live in an incredibly powerful and overarching propaganda society that tells you to get your joy from work."

But Carlsson isn't buying it, noting that huge swaths of the economy are based on exploiting people or the planet, or just creating unproductive economic churn that wastes energy for its own sake. After all, the Gross Domestic Product measures everything, the good, the bad, and the ugly.

"The logic of growth that underlies this society is fundamentally flawed," Carlsson said. "It's the logic of the cancer cell — it makes no sense."

What makes more sense is to be smart about how we're using our energy, to create an economy that economizes instead of just consuming everything in its path. He said that we should ask, "What work do we need to do and to what end?"

We used to ask such questions in this country. There was a time when working less was the goal of our technological development.

"Throughout the 19th century, and well into the 20th, the reduction of worktime was one of the nation's most pressing issues," professor Juliet B. Schor wrote in her seminal 1991 book *The Overworked American: The Unexpected Decline of Leisure*. "Through the Depression, hours remained a major social preoccupation. Today these debates and conflicts are long forgotten."

Work hours were steadily reduced as these debates raged, and it was widely assumed that even

greater reductions in work hours was all but inevitable. "By today, it was estimated that we could have either a 22-hour week, a six-month work-year, or a standard retirement age of 38," Schor wrote, citing a 1958 study and testimony to Congress in 1967.

But that didn't happen. Instead, declining work hours leveled off in the late 1940s even as worker productivity grew rapidly, increasing an average of 3 percent per year 1948-1968. Then, in the 1970s, workers in the US began to work steadily more hours each week while their European counterparts moved in the opposite direction.

"People tend to think the way things are is the way it's always been," Carlsson said. "Once upon a time, they thought technology would produce more leisure time, but that didn't happen."

Writer David Spencer took on the topic in a widely shared essay published in The Guardian UK in February entitled "Why work more? We should be working less for a better quality of life: Our society tolerates long working hours for some and zero hours for others. This doesn't make sense."

He cites practical benefits of working less, from reducing unemployment to increasing the productivity and happiness of workers, and cites a long and varied philosophical history supporting this forgotten goal, including opposing economists John Maynard Keynes and Karl Marx.

Keynes called less work the "ultimate solution" to unemployment and he "also saw merit in using productivity gains to reduce work time and famously looked forward to a time (around 2030) when people would be required to work 15 hours a week. Working less was part of Keynes's vision of a 'good society,'" Spencer wrote.

"Marx importantly thought that under communism work in the 'realm of necessity' could be fulfilling

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SAVE THE PLANET, WORK LESS

CONT>>

as it would elicit and harness the creativity of workers. Whatever irksome work remained in realm of necessity could be lessened by the harnessing of technology," Spencer wrote.

He also cited Bertrand Russell's acclaimed 1932 essay, "In Praise of Idleness," in which the famed mathematician reasoned that working a four-hour day would cure many societal ills. "I think that there is far too much work done in the world, that immense harm is caused by the belief that work is virtuous, and that what needs to be preached in modern industrial countries is quite different from what always has been preached," Russell wrote.

Spencer concluded his article by writing, "Ultimately, the reduction in working time is about creating more opportunities for people to realize their potential in all manner of activities including within the work sphere. Working less, in short, is about allowing us to live more."

JOBS VS. WORK

Schor's research has shown how long working hours — and the uneven distribution of those hours among workers — has hampered our economy, hurt our environment, and undermined human happiness.

"We have an increasingly poorly functioning economy and a catastrophic environmental situation," Schor told us in a phone interview from her office at Boston College, explaining how the increasingly dire climate change scenarios add urgency to talking about how we're working.

Schor has studied the problem with other researchers, with some of her work forming the basis for Rosnick's work, including the 2012 paper Schor authored with University of Alabama Professor Kyle Knight entitled "Could working less reduce pressures on the environment?" The short answer is yes.

"As humanity's overshoot of environmental limits become increasingly manifest and its consequences become clearer, more attention is being paid to the idea of supplanting the pervasive growth paradigm of contemporary societies," the report says.

The United States seems to be a case study for what's wrong.

"There's quite a bit of evidence that countries with high annual work hours have much higher carbon emissions and carbon footprints," Schor told us, noting that the latter category

also takes into account the impacts of the products and services we use. And it isn't just the energy we expend at work, but how we live our stressed-out personal lives.

"If households have less time due to hours of work, they do things in a more carbon-intensive way," Schor said, with her research finding those who work long hours often tend to drive cars by themselves more often (after all, carpooling or public transportation take time and planning) and eat more processed foods.

Other countries have found ways of breaking this vicious cycle. A generation ago, Schor said, the Netherlands began a policy of converting many government jobs to 80 percent hours, giving employees an extra day off each week, and encouraging many private sector employers to do the same. The result was happier employees and a stronger economy.

"The Netherlands had tremendous success with their program and they've ended up with the highest labor productivity in Europe, and one of the happiest populations," Schor told us. "Working hours is a triple dividend policy change."

By that she means that reducing

100%+ Increase in US worker productivity since 1948

20 Average workweek hours such productivity could have translated into

8.4 Actual hours worked per day by average US resident

1,790 Annual hours worked by average US worker

1,397 Annual hours worked by average German worker

5.5 Unemployment rate in Germany

7.6 Unemployment rate in US

1,420 Annual hours worked by average worker in Norway

4 Rank of high GDP per capita in Norway

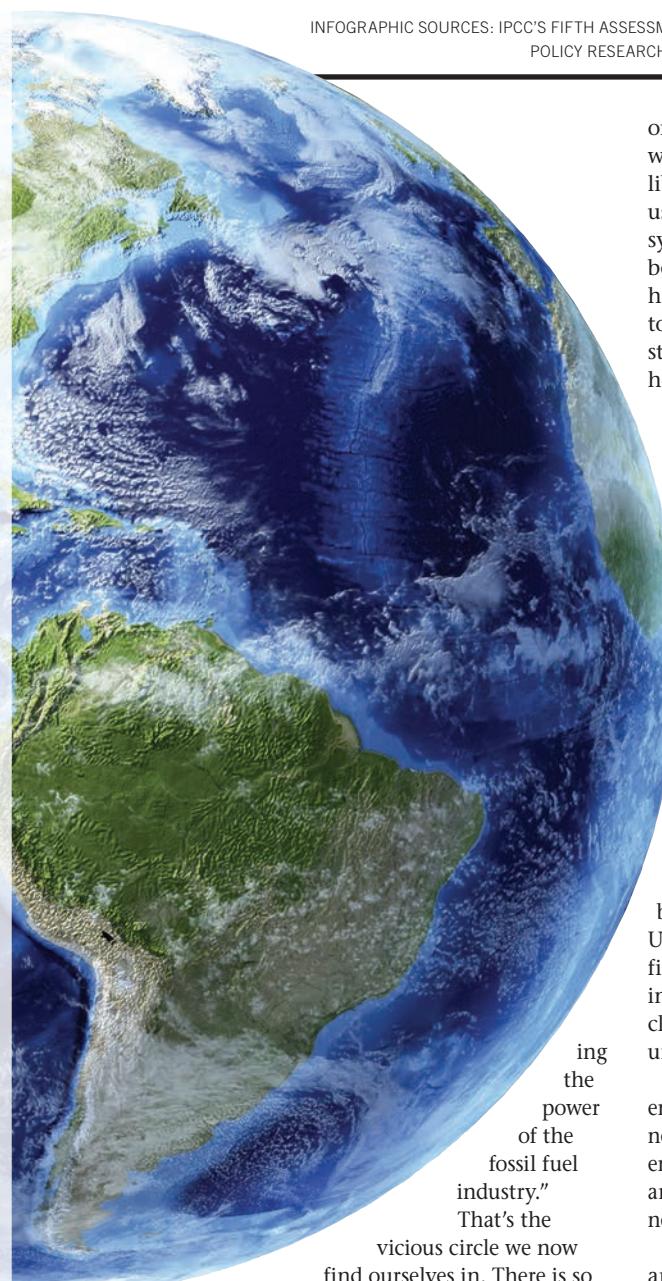
6 Rank of high GDP per capita in US

1 Rank of 1983-2012 among the warmest periods in the Northern Hemisphere since 1400

3-9°F Projected average annual temperature change in the US by 2100

0.32-0.98 meters Projected global sea level rise by 2100

25-50% Global warming reduction from reducing work hours by 0.5 percent annually



per capita work hours simultaneously lowers the unemployment rate by making more jobs available, helps address global warming and other environmental challenges, and allows people to lead happier lives, with more time for family, leisure, and activities of their choosing.

Ironically, a big reason why it's been so difficult for the climate change movement to gain traction is that we're all spending too much time and energy on making a living to have the bandwidth needed to sustain a serious and sustained political uprising.

When I presented this article's thesis to Bill McKibben, the author and activist whose 350.org movement is desperately trying to prevent carbon concentrations in the atmosphere from passing critical levels, he said, "If people figure out ways to work less at their jobs, I hope they'll spend some of their time on our too-often neglected work as citizens. In particular, we need a hell of a lot of people willing to devote some time to break-

INFOGRAPHIC SOURCES: IPCC'S FIFTH ASSESSMENT, OECD.ORG, CENTER FOR ECONOMIC AND POLICY RESEARCH, ECONOMIC REPORT OF THE PRESIDENT 1991

on the fabled Protestant work ethic, which US conservatives and neo-liberals since the Reagan Era have used to dismantle the US welfare system, pushing the idea that it's better for a single mother to flip our hamburgers or scrub our floors than to get the assistance she needs to stay home and take care of her own home and children.

"There is a belief that work is the best form of welfare and that those who are able to work ought to work. This particular focus on work has come at the expense of another, far more radical policy goal, that of creating 'less work,'" Spencer wrote in his *Guardian* essay. "Yet...the pursuit of less work could provide a better standard of life, including a better quality of work life."

And it may also help save us from environmental catastrophe.

GLOBAL TIPPING POINT

The Intergovernmental Panel on Climate Change, the top research body on the issue recognized by the United Nations, recently released its fifth report summarizing and analyzing the science and policies around climate change, striking a more urgent tone than in previous reports.

On April 13 at a climate conference in Berlin, the panel released a new report noting that greenhouse gas emissions are rising faster than ever and urgent action is needed in the next decade to avert a serious crisis.

"We cannot afford to lose another decade," Ottmar Edenhofer, a German economist and co-chairman of the committee that wrote the report, told *The New York Times*. "If we lose another decade, it becomes extremely costly to achieve climate stabilization."

After the panel released an earlier section of the report on March 31, it wrote in a public statement: "The report concludes that responding to climate change involves making choices about risks in a changing world. The nature of the risks of climate change is increasingly clear, though climate change will also continue to produce surprises."

The known impacts will be displaced populations in poor countries inundated by rising seas, significant changes to life-supporting ecosystems (such as less precipitation in California and other regions, creating possible fresh water shortages), food shortages from loss of agricultural land, and more extreme weather events.

What we don't yet know, these "surprises," could be even scarier because this is such uncharted ter-

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Office
Timbuk2.
Guitar Center.
L'Occitane.
Staples.
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Toys“R”Us.
Whole Foods Market.
Walgreens.
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SAVE THE PLANET, WORK LESS

CONT>>

ritory. Never before have human activities had such an impact on the natural world and its delicate balances, such as in how energy circulates through the world's oceans and what it means to disrupt half of the planet's surface area.

Researchers have warned that we could be approaching a “global tipping point,” in which the impact of climate change affects other systems in the natural world and threatens to spiral out of control toward another mass extinction. And a new report funded partially by the National Science Foundation and NASA’s Goddard Space Center combines the environmental data with growing inequities in the distribution of wealth to warn that modern society as we know it could collapse.

“The fall of the Roman Empire, and the equally (if not more) advanced Han, Mauryan, and Gupta Empires, as well as so many advanced Mesopotamian Empires, are all testimony to the fact that advanced, sophisticated, complex, and creative civilizations can be both fragile and impermanent,” the report warned.

It cites two critical features that

have triggered most major societal collapses in past, both of which are increasingly pervasive problems today: “the stretching of resources due to the strain placed on the ecological carrying capacity”; and “the economic stratification of society into Elites [rich] and Masses (or ‘Commoners’),” which makes it more difficult to deal with problems that arise.

Both of these problems would be addressed by doing less overall work, and distributing the work and the rewards for that work more evenly.

SYSTEMIC PROBLEM

Carol Zabin — research director for the Center for Labor Research and Education at UC Berkeley, who has studied the relation between jobs and climate change — has some doubts about the strategy of addressing global warming by reducing economic output and working less.

“Economic activity which uses energy is not immediately correlated with work hours,” she told us, noting that some labor-saving industrial processes use more energy than human-powered alternatives. And she also said that, “some leisure activities could be consumptive activities that are just as bad or worse than work.”

She does concede that there is a

direct connection between energy use and climate change, and that most economic activity uses energy. Zabin also said there was a clear and measurable reduction in greenhouse gas emissions during the Great Recession that began with the 2008 economic crash, when economic growth stalled and unemployment was high.

“When we’re in recessions and output and consumption slow, we see a reduction in impact on the climate,” Zabin said, although she added, “They’re correlated, but they’re not causal.”

Other studies have made direct connections between work and energy use, at least when averaged out across the population, studies that Rosnick cited in his study. “Recent work estimated that a 1 percent increase in annual hours per employee is associated with a 1.5 percent increase in carbon footprint,” it said, citing the 2012 Knight study.

Zabin’s main stumbling block was a political one, rooted in the assumption that American-style capitalism, based on conspicuous consumption, would continue more or less as is. “Politically, reducing economic growth is really, really unviable,” she told us, noting how that would hurt the working class.



But again, doesn’t that just assume that the pain of an economic slowdown couldn’t be more broadly shared, with the rich absorbing more of the impact than they have so far? Can’t we move to an economic system that is more sustainable and more equitable?

“It seems a little utopian when

we have a problem we need to address by reducing energy use,” Zabin said before finally taking that next logical step: “If we had socialism and central planning, we could shut the whole thing down a notch.”

Instead, we have capitalism, and she said, “we have a climate problem that is probably not going to be

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solved anyway."

So we have capitalism and unchecked global warming, or we can have a more sustainable system and socialism. Hmm, which one should we pick? European leaders have already started opting for the latter option, slowing down their economic output, reducing work hours, and substantially lowering the continent's carbon footprint.

That brings us back to the basic question set forth in the Rosnick study: As productivity increases, should those gains go to increase the wages of workers or to reduce their hours? From the perspective of global warming, the answer is clearly the latter. But that question is complicated in US these days by the bosses, investors, and corporations keeping the productivity gains for themselves.

"It is worth noting that the pursuit of reduced work hours as a policy alternative would be much more difficult in an economy where inequality is high and/or growing. In the United States, for example, just under two-thirds of all income gains from 1973-2007 went to the top 1 percent of households. In that type of economy, the majority of workers would have to take an absolute reduction in their living standards in order to work less.

The analysis of this paper assumes that the gains from productivity growth will be more broadly shared in the future, as they have been in the past," the study concludes.

So it appears we have some work to do, and that starts with making a connection between Earth Day and May Day.

EARTH DAY TO MAY DAY

The Global Climate Convergence (www.globalclimateconvergence.org) grew out of a Jan. 18 conference in Chicago that brought together a variety of progressive, environmental, and social justice groups to work together on combating climate change. They're planning "10 days to change course," a burst of political organizing and activism between Earth Day and May Day, highlighting the connection between empowering workers and saving the planet.

"It provides coordinated action and collaboration across fronts of struggle and national borders to harness the transformative power we already possess as a thousand separate movements. These grassroots justice movements are sweeping the globe, rising up against the global assault on our shared economy, ecology, peace and democracy. The accelerating

climate disaster, which threatens to unravel civilization as soon as 2050, intensifies all of these struggles and creates new urgency for collaboration and unified action. Earth Day to May Day 2014 (April 22 — May 1) will be the first in a series of expanding annual actions," the group announced.

San Mateo resident Ragina Johnson, who is coordinating events in the Bay Area, told us May Day, the international workers' rights holiday, grew out of the struggle for the eight-hour workday in the United States, so it's appropriate to use the occasion to call for society to slow down and balance the demands of capital with the needs of the people and the planet.

"What we're seeing now is an enormous opportunity to link up these movements," she told us. "It has really put us on the forefront of building a new progressive left in this country that takes on these issues."

In San Francisco, she said the tech industry is a ripe target for activism.

"Technology has many employees working 60 hours a week, and what is the technology going to? It's going to bottom line profits instead of reducing people's work hours," she said.

That's something the researchers have found as well.

"Right now, the problem is workers

aren't getting any of those productivity gains, it's all going to capital," Schor told us. "People don't see the connection between the maldistribution of hours and high unemployment."

She said the solution should involve "policies that make it easier to work shorter hours and still meet people's basic needs, and health insurance reform is one of those."

Yet even the suggestion that reducing work hours might be a worthy societal goal makes the head of conservatives explode. When the San Francisco Chronicle published an article about how "working a bit less" could help many people qualify for healthcare subsidies under the Affordable Care Act ("Lower 2014 income can net huge health care subsidy," 10/12/13), the right-wing blogosphere went nuts decrying what one site called the "toxic essence of the welfare state."

Chronicle columnist Debra Saunders parroted the criticism in her Feb. 7 column. "The CBO had determined that 'workers will choose to supply less labor — given the new taxes and other incentives they will face and the financial benefits some will receive.' To many Democrats, apparently, that's all good," she wrote of Congressional Budget Office

predictions that Obamacare could help reduce hours worked.

Not too many Democratic politicians have embraced the idea of working less, but maybe they should if we're really going to attack climate change and other environmental challenges. Capitalism has given us great abundance, more than we need and more than we can safely sustain, so let's talk about slowing things down.

"There's a huge amount of work going on in society that nobody wants to do and nobody should do," Carlsson said, imagining a world where economic desperation didn't dictate the work we do. "Most of us would be free to do what we want to do, and most of us would do useful things."

And what about those who would choose idleness and sloth? So what? At this point, Mother Earth would happily trade her legions of crazed workaholics for a healthy population of slackers, those content to work and consume less.

Maybe someday we'll even look back and wonder why we ever considered greed and overwork to be virtues, rather than valuing a more healthy balance between our jobs and our personal lives, our bosses and our families, ourselves and the natural world that sustains us. **SFBG**

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BY REBECCA BOWE

rebecca@sfbg.com

BASED ON EARTH San Francisco is often celebrated as one of the greenest cities in America. It's known for an eco-conscious citizenry and legislative hallmarks that banned plastic bags, made composting commonplace, and got everyone buying into the idea that mindful city dwellers would someday send no waste to the landfill.

Earthlings lucky enough to reside in the Bay Area live amid some of the most breathtaking natural landscapes in the nation. People here have made entire careers out of pushing for energy-efficient technologies, shoring up wildlife protections, advocating for sustainable transportation, promoting environmental justice, fighting the oil industry, or leading kids on nature trips.

Nevertheless, with very few exceptions, local media often fail to dedicate space to environmental coverage. While we stay glued to topsy-turvy political battles and boom-and-bust economic cycles, nature hums away somewhere in the background, walled off from our frenzied lives.

Think of this monthly column as one tiny gesture to bridge that gap. Although it might seem abstract at times, the environmental challenges facing our society — climate change, drought, water degradation, air pollution, deforestation, mass extinction, ocean acidification — threaten very real consequences for our lives. They carry even heavier implications for generations that haven't yet arrived. So in honor of Earth Day, here are some tidbits (plus events!) dedicated to the planet that's keeping us alive.

THINKING AHEAD TO 2050

Earlier this month, the Bay Area Air Quality Management District — tasked with the serious business of protecting air quality in the nine-county Bay Area — announced that it had approved a new regional climate action plan that gazes far into the future.

It grew out the district's move last November to approve a Climate Protection Resolution. That document established a goal of dramatically reducing greenhouse gas emissions, to 80 percent below 1990 levels, by 2050. Think about that for a minute — in 2050, babies born in 2014 will be celebrating their 36th birthdays.

Among other things, the plan calls for monitoring greenhouse gas emissions such as methane and carbon dioxide, developing a "regional climate action strategy" to get other local entities on board with meeting

Based on Earth

New environmental column looks at how we're living within the natural world

CELEBRATE EARTH DAY

Get some fresh air and do your part at these planetary happenings.

EARTH DAY SAN FRANCISCO ACTION PARADE AND RALLY

Sat/19, 11am-3:30pm, free. This march for climate justice will start from Justin Herman Plaza and end at UN Plaza with a 1pm rally, featuring talks by Bill McKibben, author and founder of 350.org, and other notable environmentalists. Join by bike, on foot, or with some other form of carbon-free transportation. For more information, visit 350bayarea.org.

EARTH DAY FESTIVAL

Sat/19, UN Plaza, 10am-6pm, free. This day-long festival will feature live musical performances, talks by renowned environmentalists including Bill McKibben, Leila Salazar-Lopez of Amazon Watch, Green Festivals director Kevin Danaher, Cal Academy of Sciences Director of Sciences and Sustainability Margaret Lowman, and more. Also check out green exhibitors, eco-fashion shows, organic cooking demos, information on green jobs, an electric vehicle showcase, and green DIY workshops. For more, visit earthdaysf.org.

PEOPLE'S EARTH DAY

Sat/26, Bayview Hunters Point, SF, 11am, free. Join Greenaction, the Huntersview Mothers and Fathers Committee, residents, cancer survivors and grassroots groups from Bayview Hunters Point and other low-income communities impacted by pollution for the People's Earth Day: Environmental Justice Walk Against Cancer and Pollution. Meet at 10:30am in front of Martin Luther King Jr. Park, in the 5700 block of Third Street at Carroll.

OAKLAND EARTH DAY

Sat/26, various locations, Oakland, free. More than 3,000 volunteers will help clean and green over 90 locations throughout Oakland. The first 2,000 Oakland Earth Day volunteers will receive a complimentary reusable bag, snacks from Cliff Bar and Numi Tea, and a Chinook Book smart phone app with coupons for green products and service from East Bay businesses. For more, visit tinyurl.com/oakday14.

this sweeping emissions reduction goal, and tasking the district's advisory council with investigating how plans for the region's energy future jive with the carbon reduction target.

The long-term goal matches what was set out in an executive order by Gov. Jerry Brown, and complements planning efforts already underway at state, regional, and local levels.

"Climate change poses one of the greatest air quality challenges of our era," Jack Broadbent, the district's executive officer, said when the plan was announced. And that's just the climate change impact that's within the district's purview, unlike sea-level rise and other bedeviling challenges.

INTO THE DEEP

Elsa Hammond is not your typical boating enthusiast. The Bristol, England, resident has been engaging in intense training in preparation



for her upcoming solo voyage, which will take her across the Pacific Ocean from Monterey to Hawaii in a 24-foot, solar-powered vessel. She'll make the journey under her own power, by rowing.

"It's kind of an extreme form of sustainable transportation," Hammond said in a recent Skype interview, as we chatted about her underlying environmental mission. Hammond's journey will send her skirting around the edge of the vast spiral of debris known as the Pacific Gyre, or the Great Pacific Garbage Patch.

She'll use the solo row as a fundraiser for Plastic Ocean Foundation, a UK charity working to tackle the problem of plastics pollution. She also plans to collect ocean-water samples that will be turned over to scientists for micro-plastics research.

Hammond will leave Monterey on June 7, and the adventure will take her into the deep blue of the Pacific for an estimated 2,400 miles. She figures the toughest part will be "getting used to a really harsh and difficult environment."

Planning for this trip involves preparing for seasickness; individually wrapping calorie-packed meals; getting comfortable with the idea of strapping into a harness and holing up in the boat's tiny cabin should stormy weather cause the vessel to

capsize; learning navigation by sea; and familiarizing herself with the solar-powered GPS and other essential on-board technologies.

Hammond plans to live-tweet the experience, using a satellite phone. That relates to her solo journey's second theme: promoting gender equality and female empowerment. To support her efforts, "People can nominate an inspirational woman of their choice," and donors can specify which mile of the 2,400-mile row will be dedicated to their selected heroine.

Hammond will name-drop them on Twitter as she completes each appointed mile. "All the way around the boat will be the names of these women," she noted, a kind of protection for her daring three-month challenge.

To learn more, visit www.elsahammond.com.

RADIOACTIVE RESISTANCE

On the 11th day of every month since an earthquake triggered Japan's Fukushima Dai-ichi nuclear power plant meltdown in March 2011, Berkeley resident Chizu Hamada has led a cohort of anti-nuclear activists to San Francisco's Japanese Consulate. Time after time, they show up to deliver correspondence directed to the Japanese prime minister, relating to the ongoing

impacts of the nuclear disaster.

Called No Nukes Action, her group includes Japanese activists who've closely followed the ongoing developments of remediation, radiation testing, health impacts, and governmental initiatives to restart nuclear reactors across Japan. Their letters ask pointed questions of the Japanese government, and call for a shift away from reliance on nuclear power.

But while a previous consul was more sympathetic to their cause, showing up each month to receive the letter in person (his wife was rumored to be from Fukushima), Hamada reports that a staffing change has left them out in the cold.

When Hamada and a group of about 25 arrived at the new Japanese Consulate location at 275 Battery St. on April 11, there was no one to greet them and accept the letter. One of the group members ventured beyond the front lobby to hand-deliver it, only to be threatened with arrest for trespassing.

"She wanted to give the letter, that is it," Hamada wrote in an email. "We wonder why they are afraid of receiving the letter. Japanese officials have the duty to receive the letter from a citizen."

Meanwhile, an ongoing effort to employ citizen scientists for a crowdsourcing effort to test for low-level radiation along the West Coast has produced some interesting preliminary results. Created by research scientist Ken Buesseler of Woods Hole Oceanographic Institution to test for long-term impacts from Fukushima, the ambitious project aims to measure whether low-level radiation has reached North America's western shores. Samples from Point Reyes, La Jolla, and two Washington locations "show no detectable Fukushima cesium," according to results posted Jan. 28.

However, "the results provide a key baseline from the West Coast prior to the arrival of the Fukushima plume," according to an update on the project website, ourradioactiveocean.org. "Models of ocean currents and cesium transport predict that the plume will arrive along the northern sections of the North American Pacific Coast (Alaska and northern British Columbia) sometime in the spring of 2014 and will arrive along the Washington, Oregon, and California coastline over the coming one to two years. ... We expect levels of cesium-134 to become detectable in coming months." **SFBG**

Rebecca Bowe is the Bay Guardian's news editor. Send environmental news items to rebecca@sfbg.com.

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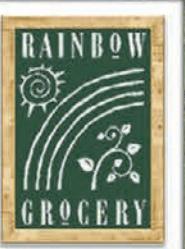
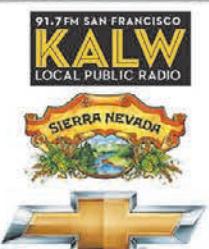
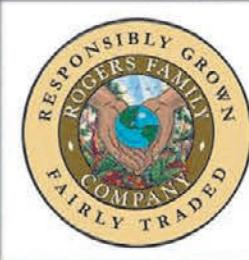
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BY ALEXANDER MULLANEY

news@sfbg.com

GREEN Acidified oceans. Dirty air. Superstorms. Food shortages. Mass migration. War. The International Panel on Climate Change last week released the final installment of its latest authoritative report on the catastrophic effects of global climate change.

In no uncertain terms, the report states, it is urgent that steps be taken to mitigate the worst impacts. The world's cities are the most at risk — yet hold the greatest potential for turning the tide, IPCC scientists noted. Making cities greener is one of the most effective ways to minimize climate change.

But as experts turn to cities in hopes of reducing greenhouse gas emissions, newly released documents suggest that officials in San Francisco Mayor Ed Lee's office ordered the most effective strategies for achieving clean energy goals to be removed from the city's plan for combating climate change.

CHANGE OF PLANS

The city's Climate Action Strategy sets out the overarching goal of reducing greenhouse gas emissions to 80 percent below 1990 levels by 2050, a yardstick consistent with state and regional goals. For 10 years, the San Francisco Public Utilities Commission worked on a program that would have given city residents and businesses more access to renewable energy sources to help meet that emissions reduction target.

CleanPowerSF, a municipal power program that would replace Pacific Gas & Electric power for San Francisco customers, would provide electricity from 100 percent, California-certified renewable sources such as solar, wind, small hydro, and other green energy sources.

The Climate Action Strategy calls creation of a renewable energy portfolio a critical strategy for meeting the goal — and that's precisely what CleanPowerSF set out to achieve. Over the course of a decade, millions of dollars were invested and

Revisionist future

Politics is holding back San Francisco's best shot at reducing carbon emissions

untold staff hours devoted to creating the program.

Yet at the direction of Roger Kim, the mayor's senior advisor on the environment, the city's Department of the Environment removed the Climate Action Strategy's reference to CleanPowerSF before the document was released to the public. The Department of the Environment was also directed to remove reference to PG&E's 100 percent Green Power Option, a program floated as an alternative to CleanPowerSF.

In a Sept. 30 memo to Kim, obtained via a public records request, former Department of Environment Director Melanie Nutter wrote, "At the request of the Mayor's Office, mention of PG&E's 100% Green Power Option and SFPUC's CleanPowerSF program were removed from the Energy Chapter and replaced with the overarching goal of 100% renewable electricity (pgs 16,17)."

Nutter recently stepped down as the director of the agency.

The timing of Nutter's memo is significant. Just weeks earlier, the SFPUC — whose five-member governing board is appointed by the mayor — refused to approve a not-to-exceed rate that would have allowed CleanPowerSF to move forward as planned. Instead of expressing opposition to the rate itself, commissioners expressed their overall opposition to CleanPowerSF before voting it down.

Lee had criticized the cost and mechanisms of CleanPowerSF, without proposing an alternative (see "Power struggle," 9/17/13). His real motivations for deleting these two strategies from the city's Climate Action Strategy report remain unclear, but Lee has long supported PG&E, which stands to lose customers if CleanPowerSF is successful.

NO REAL ANSWER

Both CleanPowerSF and PG&E's green option were

held up as pathways toward a greener future in the Climate Action Strategy until the Mayor's Office intervened, leaving no city mechanisms for most San Franciscans to choose renewable energy sources.

Also unanswered is the question of how the city will meet its greenhouse gas emission reductions target. A quarter of the city's greenhouse gas emissions derive from residential and commercial electricity, according to the Climate Action Strategy.

Electricity provided by PG&E is only 50 percent emission-free, with nuclear energy as the company's most significant carbon-free power source. SFPUC projections have shown that CleanPowerSF could reduce citywide greenhouse gas emissions by 25 percent by 2030.

Another quarter of our emissions come from natural gas usage, and 40 percent of total emissions are belched into the air by automobiles. Lee wants to encourage more electric vehicles, but that won't help much if they're powered by a dirty power portfolio.

Whereas CleanPowerSF represented a carefully crafted plan for hitting these long-term targets, Lee's most recent comments on how these important goals will be reached seem vague at best.

"I think we take all our deliberations on climate action seriously," Lee told the Guardian in March, "and I do think that our focus now has been on energy efficiencies. We are also trying now to beef up the GoSolar program to be sure to catch whatever the state is willing to do, because Governor [Jerry] Brown has been trying to tap where there can be more examples of that."

"The Mayor is open to exploring all avenues that might be available to achieve our energy goals," Falvey told us. "In fact, it will take a variety of strategies working in concert to achieve them, including increasing the energy efficiency of buildings to reduce the total power load, developing in-city renewables, and options for increasing the provision of renewable power at a utility-scale."

Those last two goals are precisely what CleanPowerSF would have done.

Critics have decried Lee's move as harmful and politically motivated.

"What Mayor Lee has succeeded in doing is to rip the guts out of the new Climate Action Strategy," John Rizzo wrote in a recent Sierra Club newsletter, "rendering it as meaningless as the missed greenhouse-gas reduction targets from 2012."

LOOKING AHEAD

At the Board of Supervisors' mayor question time in March, Sup. John Avalos asked Lee to direct the Department of Environment to return CleanPowerSF to the Climate Action Strategy and commit to launching the program in 2014.

Lee answered that he could not, saying the program was too problematic and the SFPUC has too many infrastructure repair needs. The SFPUC has pulled its staff from the project to redirect that work into energy infrastructure improvements.

Some are still holding out hope that CleanPowerSF could move forward. San Francisco's Local Agency Formation Commission is set to begin researching what CleanPowerSF "would look like and to address other concerns that the Mayor and SFPUC Commissioners have raised," LACo's Senior Program Officer Jason Fried said.

Proponents are also investigating ways to launch the program independently of the mayor and the SFPUC, by partnering with Marin County's version of the program.

"There is talk about joining the Marin Joint Powers Authority," Fried said, "but we will exhaust every option to run our own program. We want the PUC and mayor on board."

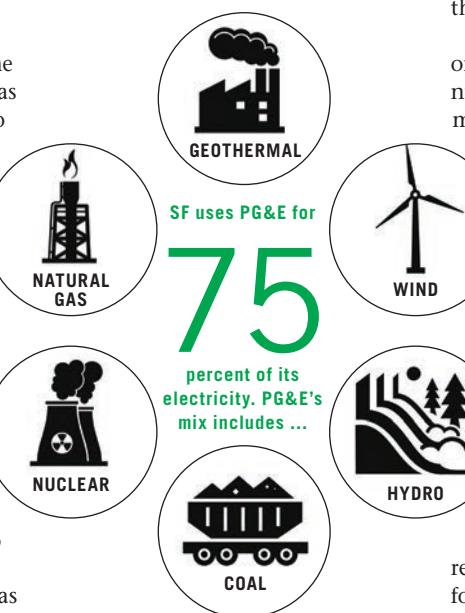
While the mayor and the commissioners charged with overseeing the SFPUC seem content to let CleanPowerSF fade into memory, Avalos is not willing to let it go without a fight.

"We're facing the greatest crisis for this city, and our government pulls back on how to achieve this," Avalos said at a March 31 Board of Supervisors committee hearing on the Climate Action Strategy. "If we want to be a great city, it's up to us to generate the political will to implement these strategies." **SFBG**

Joe Fitzgerald Rodriguez contributed to this report.

24%

of San Francisco's greenhouse gas emissions are from electricity, which fumes from dirty commercial and residential power grids.

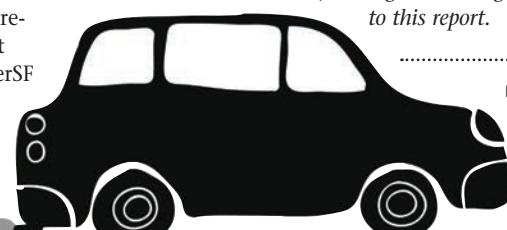


"PG&E's proposed green option and CleanPowerSF could operate in parallel," Nutter wrote in a memo drafted a couple years ago. "CleanPowerSF is likely to have a much greater environmental benefit due to the size of the customer base that would be served, the program's objective to create a market for local renewable power, and the amount of greenhouse gas reductions achieved."

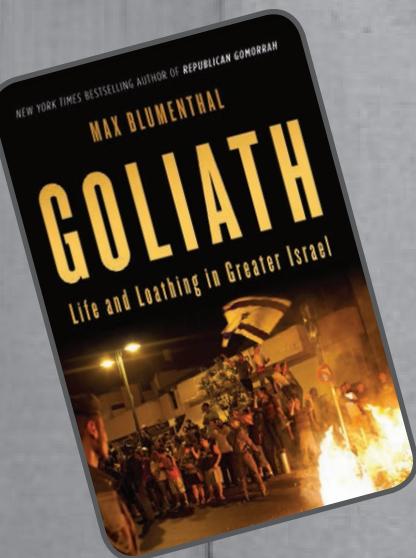
So why then were both of these efforts eliminated from the report at the last minute, after being incorporated by experts in the field? Lee Communications Director Christine Falvey did not provide an answer to this specific Guardian question about the removal decision despite being asked several times.

When the Guardian asked Mayor Lee in March why CleanPowerSF was removed from the report, Lee responded, "I don't think I have a real answer for that."

40%
of San Francisco's greenhouse gas emissions are from cars and trucks



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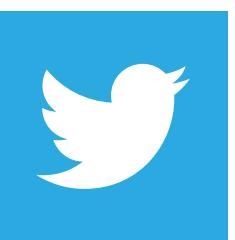


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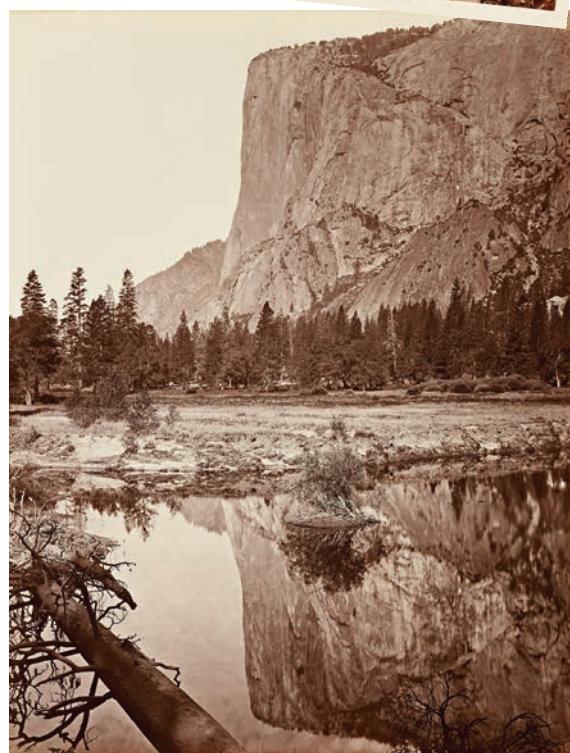
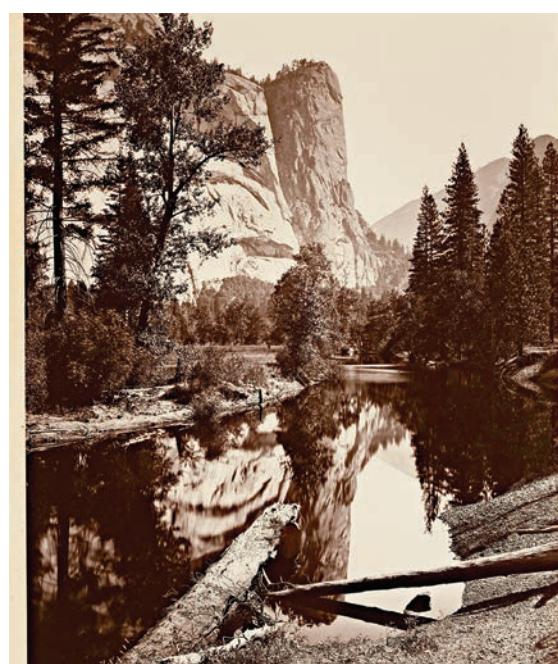
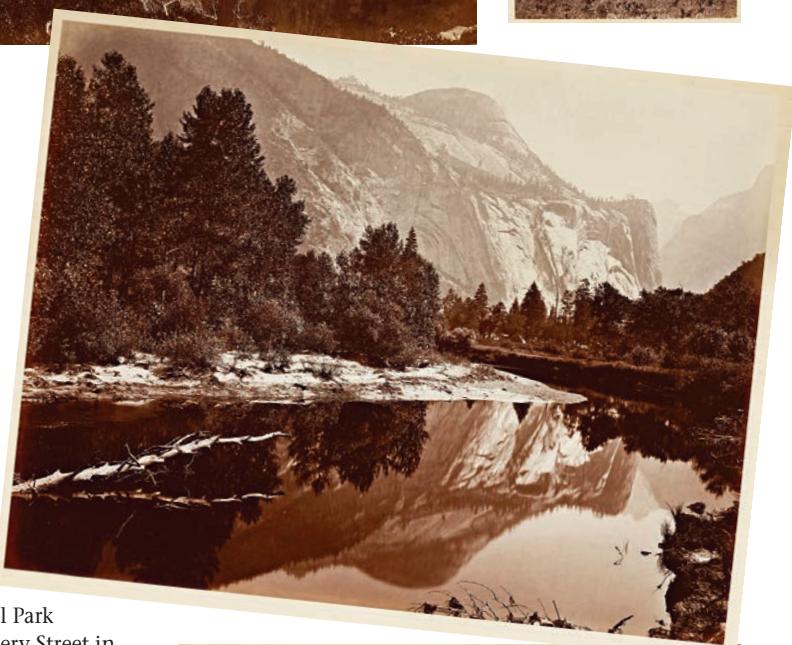
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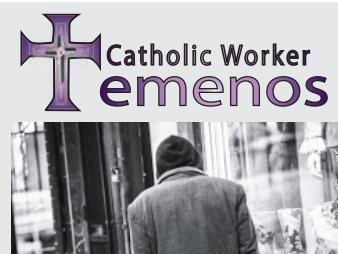


Saving Yosemite

Long before Teddy Roosevelt and Ansel Adams swooned at the beauty of the place, ex-49er and early photographer **Carleton Watkins** (1829-1916) captured monumental Yosemite Valley for the public's eyes. His stunning 1860s wet-plate negative photos — on view at Stanford's Cantor Arts Gallery April 23-Aug. 17 (328 Lomita Way, Stanford, museum.stanford.edu) — convinced Abraham Lincoln to support the Yosemite Valley Grant Act, the land-preservation precedent for the National Park System. Watkins set up a shop on Montgomery Street in San Francisco, but it and most of his work were destroyed in the Great Quake of 1906. (**Marke B.**)



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Earth reads

WEST OF EDEN: COMMUNES AND UTOPIA IN NORTHERN CALIFORNIA

(PM Press, 2012, \$24.95)

Edited by Iain Boal, Janfrie Stone, Michael Watts, and Cal Winslow, this fresh history of radical communutarians and their cultural impact includes essays that encompass the San Francisco Mime Troupe, the Alcatraz occupation, and the Black Panthers, as well as famed (and doomed) communes like the Albion Nation along the Mendocino coast and Morning Star in Sonoma. There's an emphasis on storytelling, roots activism, and personal relation to the earth here, as well as a bracing re-evaluation of what it meant to "get away from it all" and live free in the '60s and '70s.



THE SIXTH EXTINCTION: AN UNNATURAL HISTORY

by Elizabeth Kolbert (Henry Holt, 2014, \$28)

Environmental staff writer at The New Yorker and author of the essential *Field Notes from a Catastrophe*, Kolbert turns an epochal eye toward our environmental fate. Proposing that, after the five major extinctions that have occurred in the history of life, the sixth one is us, her book guides us through the devastating effect we're having on most of the planet's species — and provides startling examples of animals almost gone, like the Panamanian golden frog and the great auk. After reading this, you will never snort ground-up black rhino horn as a party drug again.

CLIMATE CHANGE: WHAT IT MEANS FOR US, OUR CHILDREN, AND OUR GRANDCHILDREN

(MIT Press, 2014, \$22.95)

The folksy title of this MIT Press title may belie the eagerness of top scientists to reach everyday people before it's too late. Edited by law professor and writer Joseph F.C. DiMento and energy specialist Pamela Doughman, the essays in *Climate Change* lays out up-to-the-minute information on the impending and present impact of our activities in practical terms of housing prices, taxes, and other relatable measurements in non-technical language.

A CALIFORNIA BESTIARY

(Heyday, 2010, \$12.95)

The pairing of writer Rebecca Solnit and muralist Mona Caron would cause major excitement even if it involved a book on differential equations. Here, however, is a gem-like compendium of iconic Golden State natives like the Chinook salmon, California condor, desert tortoise, and Mission butterfly. All seen through two of most important artists' eyes. (Marke B.)

IN THE SIERRA: MOUNTAIN WRITINGS

by Kenneth Rexroth, edited by Kim Stanley

Robinson (New Directions, 2012 edition, \$16.95)

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TABLEHOPPING Even more places open for brunch and lunch, plus Passover and Easter options!

MIDDAY MADNESS

Just when you think the brunch at **Slow Club** (2501 Mariposa, SF. www.slowclub.com) couldn't possibly rock any more than it already does, the perennial hotspot makes the move to offer it all week long. Really? For reals! You can have a fried egg sandwich for lunch, and you don't have to wait until the weekend for bourbon French toast. Available Mon-Fri 11:30am-2:30pm, and of course Sat-Sun 10am-2:30pm.

A nice addition to the lunch scene: the lunch at **A16** (2355 Chestnut, SF. www.a16sf.com) in the Marina. You can now come by Wed-Sun 11:30am-2:30pm and feast on delicious pizzas, pastas, and small plates. It's also worth checking out the \$20 tasting menu, perfect for a leisurely lunch. Because leisurely lunches are the best.

Downtown workers no longer have to wait until the end of the day to check out recent fave-rave **Trou Normand** (140 New Montgomery, SF. www.trounormandsf.com), which has now added lunch service during the week, Mon-Fri 11am-2:30pm. You'll find sandwiches, an awesome charcuterie plate, and more (like, uh, cocktails!).

And just in case the prices at downtown's **Hakkasan** (One Kearny Place, SF. www.hakkasan.com/san-francisco) have always been a bit out of reach (or just too much, period), it's added a menu of affordable lunch dishes for \$5.50 each. We're talking stir-fry roasted duck with

Lotsa Matzoh

chile in Szechuan sauce, pork and shrimp dumplings, and Teochew John Dory congee — eight dishes in all. And it's hard to beat the location, it's so beautiful.

DON'T PASS THIS OVER

Local restaurants and businesses are rolling out special Passover menus and more. (Passover goes through Tuesday, April 22.)

Guest chef Joyce Goldstein will be in the house (working alongside chef Staffan Terje) at **Perbacco** (230 California, SF. www.perbaccosf.com) for its annual Italian Passover dinner — the sixth — although this year the menu is featured for two days: Wednesday, April 16, and Thursday, April 17. There will be a four-course menu (with so many choices!) for \$52 per person, with dishes like fegato di anatra alle uova sode (that would be chopped duck liver, Italian style) and stufato d'agnello (lamb stew with green garlic).

Delfina (3621 18th St, SF. www.delfinasf.com) is known for its matzoh balls with a walnut inside, which you'll find on the menu along with other Passover-inspired items, like an edible Seder plate, salt cod croquettes, brisket, and more (through April 21). Kosher wine (the good kind!) and beer from He'Brew will keep you in good spirits.

Lastly, you can order some Passover goodies (and Easter

treats too!) at **Marla Bakery Kitchen Communal** (613 York, SF. www.marlabakery.com). TCHO chocolate-dipped housemade matzoh, yes please! Pre-order on its site.

THANK YOU EASTER BUNNY, BWOK BWOK

Easter Sunday is coming April 20 — here are some hopping places to brunch.

For some wine-soaked fun, check out the **BITE ME** Easter brunch 11am-3pm (by Sean Lackey) at vino destination Tank 18 (1345 Howard, SF. www.tank18.com). It's one of the best deals in town: for \$29, you get Four Barrel coffee, popovers and honey butter, shaved melon and tarragon foam, frisee and asparagus salad with poached egg and uni vinaigrette, spicy pickled fennel and cauliflower, slow-roasted lamb with couscous, and a seasonal dessert. Whooosh! For another \$20, you can add on wine pairings (hic). And no, with those prices, gratuity is not included. Get tickets at www.tinyurl.com/easterbiteme.

Cotogna (490 Pacific, SF. www.cotognasf.com) will be hosting a special Easter brunch 11:30am-2pm, serving some traditional Italian dishes (or you can come for Easter supper, served in the evening for \$65).

Foreign Cinema (2534 Mission, SF. www.foreigncinema.com) is a classic spot for a swell brunch, and Easter will ramp things up with a \$65 prix-fixe menu — three courses — and a children's menu for \$20. Something for the kids! **sfbg**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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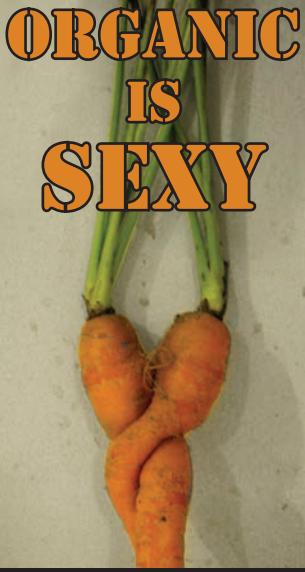
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A little help

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER We were all there for Kelly Malone. It was the opening for an art show she'd done, as well as a fundraiser to help her kick cancer's ass. At least I think that's what it was. I don't fully recall, to tell you the truth. Most of 2011 was a blurry, self-congratulatory, victory lap for me. I had done what I set out to do, create and host a TV show based on the Broke-Ass Stuart brand I'd been hustling for a million years.

I was having a moment and it seemed a lot of other makers, doers, and shakers, who'd been creating in San Francisco for a long time, were having one, too. At least on a professional level. On a personal level, a lot of us were not so successful; Kelly was still sick, I was in a half decade long relationship that was dissolving, and other people around us were falling prey to drug addiction and suicide. Every coin has two sides.

Mini Bar (837 Divisadero, SF, 415-525-3565) was packed that night and everyone was there. This was before the mass exodus of artists had begun in earnest, before the evictions and the shakedowns, before the sad headlines and the sadder stories. Mini Bar lives up to its name, and the lot of us who were crammed into that tiny and narrow space were sweatily and unintentionally bumping and grinding in order to get a drink. "This is really good," I told Kelly, not meaning her cancer of course, but meaning the turnout and the support from the community that had grown around her. She understood what I meant. "I know! This is amazing!" she told me before

swerving away to talk to somebody who was eyeing a piece of her work.

Divisadero has changed a lot in recent years and at the time, Mini Bar was a fairly recent but very welcome addition to the neighborhood. Part of the joint's charm is that nearly every time I go there a different artist is being featured. On weeknights it isn't too crowded so you can walk in, peruse the wall hangings, and then actually find a seat at either the bar or one of the small tables. And usually on these nights you can also find some of the neighborhood regulars who pop in to wet their whistles on whatever the featured cocktail is that week.

But this wasn't a regular night. This was something special. It was a gathering of the tribes in order to support one of our own. Since it opened, Mini Bar has been a hub for people who do cool shit. Maybe it's because the owners purposefully set that vibe, or maybe it's because Mini Bar arrived at just the right moment in that space between what Divis was and what it was becoming.

Or then again maybe it's just because I'm only there when I'm drunk.

Kelly sold a lot of art that night, and the money raised otherwise throughout the evening also went towards her mounting medical bills. Most of us realized then and there that what we were doing was the definition of being part of a community. We'd all always figure out ways to help out when the going got fucked. Or at least for as long as we were all able to stick around. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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THE SELECTOR



DANNY TANNER
HIMSELF

WEDNESDAY 16

● FOURTH ANNUAL SPRING BOOK SALE

Got a spare couple of bucks? Stock up on a year's worth of reading! Fort Mason Center and Friends of



the San Francisco Public Library are hosting one of the city's largest book sales this week. Some 250,000 books ranging from classic prose to contemporary reads can be purchased for just a few bucks: \$3 hardcovers, \$2 paperbacks, and \$1 DVDs, CDs, and books on tape. Dig through thousands of new and used books and you'll find some truly awesome treasures. Imagine the wise words of Tolstoy, poignant social commentary of Austen, and lively stories by Twain, all under one roof. Surely you can scavenge for a copy of the Twilight series too, if that's your thing. (Laura B. Childs)

Through April 20, 10am-6pm, free
Fort Mason Center, Festival Pavilion
2 Marina Blvd, SF
(415) 345 7500
www.friendssfpl.org

THURSDAY 17

● THE 1975

It's not often that high school bands make it much further than senior prom, but the four members of The 1975 met when they



were just hitting puberty. Ten years later, the British foursome released its self-titled album that debuted at the top of the UK Albums Chart — ahead of Nine

Inch Nails' comeback album no less. The band struggled for years to find a label that understood its unique sound and identity. Self-proclaimed fans of '80s pop and experimental music, The 1975 combines musical influences spanning several generations, resulting in an alternative rock sound with honeyed vocals, synth-pop beats, and gritty lyrics about modern youth. (Childs)

8pm, \$25
The Fillmore
1805 Geary Blvd., SF
(415) 346 6000
www.thefillmore.com

● SORCERER

William Friedkin's thriller *Sorcerer* (1977) is a classic example of a movie that was sneered at upon its release — it had a troubled production with a runaway budget, and the bad fortune to open opposite eternal crowd-pleaser



Star Wars — but is now considered a bona fide cult classic. This Georges Arnaud adaptation (previously tapped by Henri-Georges Clouzot for 1953's *The Wages of Fear*) follows a group of reckless ne'er-do-wells (including 1970s icon Roy Scheider) as they truck nitroglycerine across perilous South American backroads. Here's your chance to catch it on the Castro's huge screen in digitally-remastered form — and yep, that includes Tangerine Dream's memorable score. (Cheryl Eddy)

7pm, \$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com

● QUEENS OF THE STONE AGE

This isn't exactly a great moment for straight-up hard rock, so it's a particularly good time for a fresh flurry of activity from Palm Desert's finest. *Like Clockwork*, QOTSA's first new disc since 2007 — a period marked by one



former member's death and leader Josh Homme's near-miss after a botched operation, among other things — has been considered one of their best, coming complete with contributions from frequent collaborators Dave Grohl and Mark Lanegan, as well as guests including Trent Reznor and the unlikely Elton John. Who knows who might show up for this latest tour, which features yet another new incarnation of the core band lineup. For stylistic and gender contrast, trance-ier LA psych-rock quartet Warpaint opens. (Dennis Harvey)

7:30pm, \$45
Bill Graham Civic Auditorium
99 Grove, SF
(415) 974-4060
www.billgrahamcivicauditorium.com

FRIDAY 18

● AN EVENING WITH BOB SAGET

Alamo Square's famous Painted Ladies may be the most well-known *Full House* relic San Francisco has to offer, but for one magical evening, they might just be upstaged — by the unpredictable, sleazy, somehow both repellent and strangely alluring comedic stylings of Danny Tanner himself, aka Bob Saget. It's been years since the comedian shed his family-friendly veneer,

so if you haven't seen him since he was narrating stupid pet tricks on *America's Funniest Home Videos*, don't expect too many heart-warming, PG-rated anecdotes — a point he apparently delights in driving home: The book he's promoting on this tour is called *Dirty Daddy: The Chronicles of a Family Man Turned Filthy Comedian*.

Nothing like adults-only night at the JCC. (Emma Silvers)
7pm, \$25-\$35
JCC of San Francisco
3200 California St, SF
www.jccsf.org

● TANKCRIMES BRAINSQUEEZE

How's your head, hesh-er? Finally recovered from October 2010 and the first Tankcrimes Brainsqueeze? Get ready to sacrifice your skull yet again, for Oakland's Tankcrimes Records is back with another round of

mind-melting (the press release actually says "face-raping") music. And since this weekend includes the High Holy Day of 4/20, anything can and will happen — and you won't remember any of it. Tonight and tomorrow at the Oakland Metro, bands include Ghoul, Cannabis



Corpse, and Final Conflict (Fri/18), and Municipal Waste, Negative Approach, and Fucked Up (Sat/19). Sun/20, head to Eli's Mile High Club for a show headlined by the almighty Brainoil. Nice knowing ya! (Cheryl Eddy)

7pm, \$24
Oakland Metro
630 Third St, Oakl.
www.tankcrimes.com

SATURDAY 19

● UNDERCOVER PRESENTS: GRACELAND

Nearly three decades after its release, there's no denying the influence of Paul Simon's most widely-loved album, a work that brought the sounds of South Africa to audiences around the world — and influence is what UnderCover is all about. For the past five years, the collective has been curating ambitious shows in which local musicians celebrate a classic album by reinterpreting, arranging, and performing it live — one song per artist — in a showcase of some of the Bay Area's best talent. This rendition, featuring a diverse lineup of John Vanderslice, Diana Gameros, Afrofunk Experience, DRMS, Bill Baird, the Pacific Boychoir, and many others, got Paul Simon fans almost *too* excited: Its debut



weekend, at the JCC, sold out, so organizers added tonight's



East Bay encore. Lucky for you.
(Emma Silvers)

7pm, \$26
Freight & Salvage
2020 Addison St, Berk.
(510) 644-2020
www.thefreight.org

❶ RAWDANCE

You lose some, you gain some. With RAWdance relocating the 15th incarnation of its Concept series, the dancers don't have to worry about hitting their head on the ceiling, or knocking over a viewer in a misjudged stride. Audience members, for their part, may no longer have to move the chairs for different seating arrangements but then with RAWdance you never know. The change to Joe Goode Annex allows for aerial dancing, a popular discipline in these parts, and you may even find a parking space. Performing this time will be Flyaway Productions, Christian Burns, Risa Jaroslav & Dancers, Erik Wagner / Crawl Space, Lindsey Renee Derry / Linsdans, and RAWdance. Most importantly, the free popcorn will still be on the menu. (Rita Felciano)

April 18, 8pm; April 19, 3pm and 8pm, pay what you can

Joe Goode Annex
401 Alabama St, SF
(415) 686-0728
www.rawdance.org

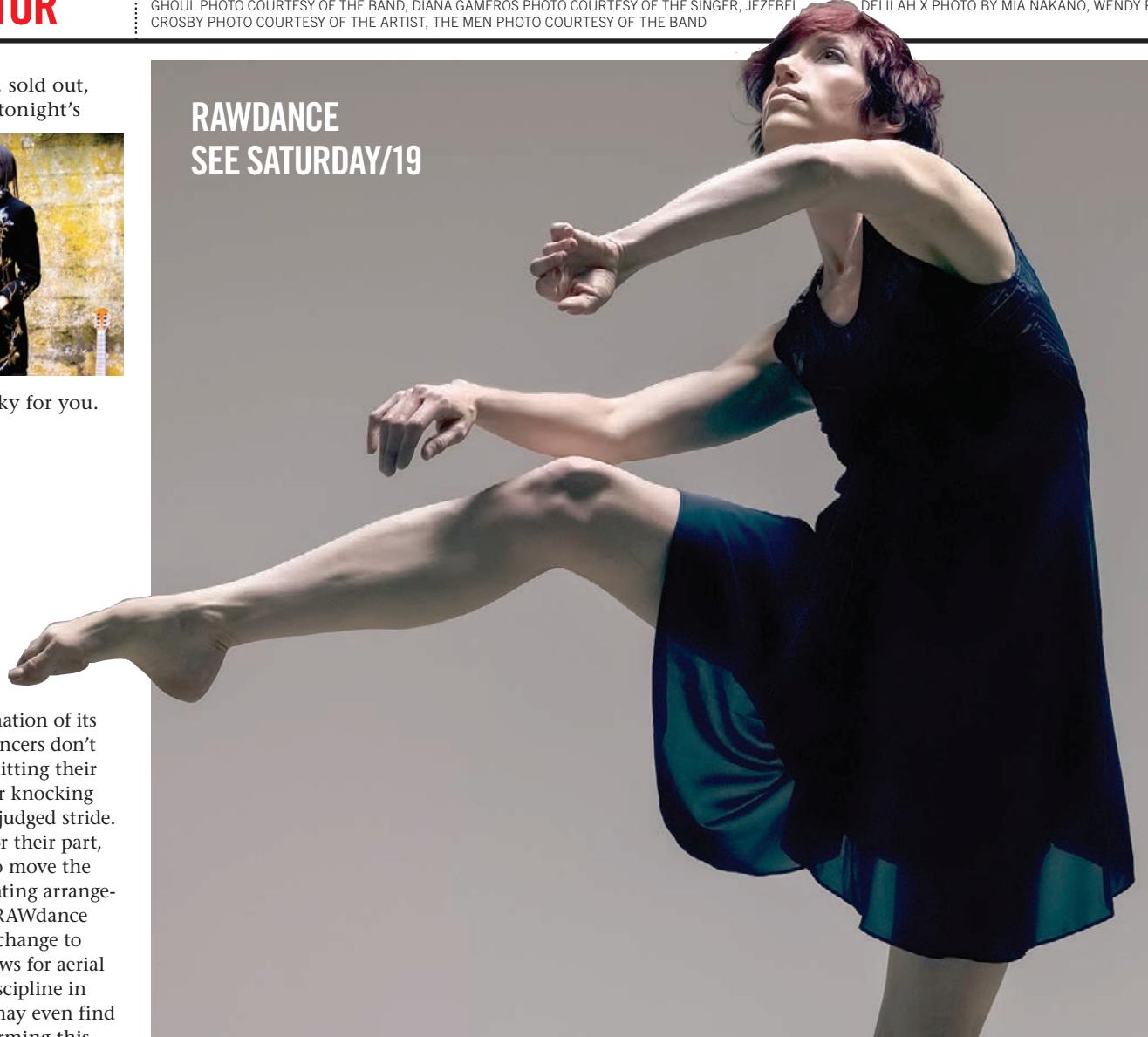
SUNDAY 20

❷ LIBERATING LEGACIES

Pillars of the queer community Celeste Chan and KB Boyce bring



RAWDANCE SEE SATURDAY/19



their latest Queer Rebels production, Liberating Legacies, to a free, all ages platform. It's easy to praise popular media for its increase in queer representation, but queer and trans people of color are still often absent from the arts and entertainment that is most accessible. As ever, Queer Rebels are striving to shine the spotlight on those underrepresented artists and stories. Liberating Legacies will feature performers young and old, locally and internationally known, with a variety of talents including music, poetry, film, and more. From globally known blues singer Earl Thomas, to Bay Area favorites and Queer Rebels alumni Jezebel Delilah X, Joshua Merchant, and Star Amerasu, Liberating Legacies stands to be a powerful gathering of talent. (Kirstie Haruta)

2pm, free
San Francisco Public Library, Koret Auditorium
100 Larkin, SF
(415) 581-3500
www.queerrebel.com

❸ JACK KEROUAC SCHOOL OF DISEMBODIED POETICS 40TH ANNIVERSARY PARTY

Forty years ago, two poets founded The Jack Kerouac School of Disembodied Poetics as part of Chögyam Trungpa Rinpoche's 100-year experiment. Allen Ginsberg and Anne Waldman envisioned a school dedicated to cultivating an innovative and contemplative approach to literary writing. The Jack Kerouac School is part of the Buddhist-inspired Naropa University, nestled deep in the Rocky Mountains, and the school's name and curriculum pay tribute to the iconic novelist and poet best known as the face of the Beat generation. So of course City Lights is throwing a party for the experimental college's 40th birthday! The independent bookstore will host an evening of readings by JKS faculty and other special guests.

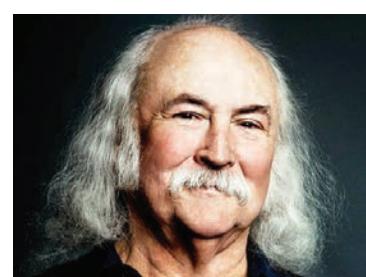
5pm, free
City Lights Bookstore

261 Columbus, SF
(415) 362 8193
www.citylights.com

MONDAY 21

❹ DAVID CROSBY

If you missed rock icon David Crosby's February shows at Great American Music Hall, don't worry — he did too. Touring in support of



Croz, his first solo album in more than 20 years, Crosby suffered tour-interruptus: emergency cardiac catheterization on Feb. 14. Crosby's bona fides include founding membership in the Byrds and, of course, Crosby, Stills, Nash & Young; both

gigs earned him entry to the Rock & Roll Hall of Fame. His medical résumé is also packed: liver transplant (1994, paid for by Phil Collins), alcohol and drug addictions, and Type 2 diabetes, in addition to his recent "life-saving" heart procedures. But the legendary 72-year-old singer seems to have more lives than an alley full of cats. Back on the road, Crosby said, "It seems I am once again a very lucky man." (Kyle Patrick O'Brien)

8pm, \$60
Great American Music Hall
859 O'Farrell St, SF
(415) 885-0750
www.slimspresents.com

❺ THE MEN

Calling all people who read Michael Azerrad's *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981-1991* and loved it: The Men are coming to San Francisco.



Playing alongside '80s SST worshippers Gun Outfit and sludgy rockers CCR Headcleaner, the band is unquestionably influenced by the likes of Meat Puppets and Husker Du at times. But as The Men have progressed more in recent years, they have become a quintessential rock band, taking nods to Neil Young and Big Star (the cover of their latest album, *Tomorrow's Hits*, even appears to be an homage to Alex Chilton's most widely known band). That said, if you would like to see if the spirit of aggressive indie rock is alive and well — this is the event for you. (Erin Dage)

With Gun Outfit, CCR Headcleaner
8pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



CLOCKWISE FROM LEFT: CLYDE SHANKLE, AZURE, AND DAYVID MICHAEL;

B. HAMILTON; BUTTONS FOR THE KUSF BLOWOUT BENEFIT

CALI MADE PHOTO COURTESY OF CALI MADE; B. HAMILTON PHOTO COURTESY OF PARKS AND RECORDS

BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL Dayvid Michael, a West Oakland native and member of the **Cali Made** hip-hop crew, clearly has some feelings about his debut record, *Friendemy*.

"I mean, I wrote those songs when I was 18," says the rapper, drinking boba milk tea during an interview in downtown Oakland. "I'm still proud of them, but I've learned so much since then."

That album dropped the last week of December 2012 — which means Michael's reminiscing at the ripe old age of 21. But, to be fair, the past couple years have been big ones for someone who calls himself a "reluctant rapper" (until about age 17, he mostly wanted to sing and play guitar).

With Cali Made, a loose collective of Oakland-born guys who've been friends from elementary school, as well as other young DJs and producers, he performed at Hiero Day, steps away from Bay Area hip-hop legends. He's guested on a few songs by **Iamsu!**, a rapper whom, Michael rightly notes, you will hear if you put on 106.1 KMEL for more than 15 minutes right now; Cali Made is now working closely with the (slightly) elder rapper's own crew, HBK gang. And 2014's shaping up to be a big one: He just got done recording a new project with Azure, an Oakland rapper poised for big things in his own right as well as being Iamsu!'s DJ, and Clyde Shankle, another member of Cali Made. Michael's also working on his sophomore solo album, which will be out by the end of the year.

In other words, he's an Oakland kid to keep your eye on — which makes him a perfect selection for **Oakland Drops Beats**, a new free, all-ages, quarterly music festival that features some 30-plus East Bay artists, spread out over 10 different stages and venues in downtown Oakland; the kickoff festival is April 19.

Its lineup is, in and of itself, a testament to the range of music coming out of Oakland right now: From the jazz-hip-hop blend of the **Kev Choice Ensemble** to the underrated indie rock of Oakland mainstays **B. Hamilton** to the funk-soul dance party music of **Sal's Greenhouse** — not to mention a distinctly family-friendly vibe courtesy of **Bay Area Girls Rock Camp** and the presence of **Youth Radio** — the music "crawl," as organizers are billing it, will serve as both a celebration of the city's established artists and a new platform through which up-and-coming



East Bay Beats

A new Oakland music festival aims to bring art downtown.

Plus: If you still believe in college radio, KUSF still needs you

musicians can get some stage time.

Inspired by the Venice Music Crawl in LA, musician-organizer-founder Angelica Tavella first began reaching out to Oakland event producers over the summer, with the idea in mind that there are already so many community organizers and promoters "already doing cool stuff in other parts of Oakland, but really doing their own thing," she says.

"This was, here's a space where we could all do that together, for a couple hours, on this one day. And I really had in mind that it should be downtown Oakland — specifically not in Uptown, which already has the Art Murmur...there are a lot of great small shop owners, a lot of great energy, and cool new things going on downtown. But there aren't a lot of venues for something like a public music performance to happen."

Tavella was quickly overwhelmed by the level of interest and enthusiasm from business owners and event producers — especially considering that the festival is all volunteer-run for now (including pro bono performances by musicians). The goal for the next one, which will take place in the last week of July or the first week of August, is to fundraise enough to pay musicians for their performances, while keeping admission free to the public.

Eventually, Tavella hopes to have

the free daytime performances segue into a nighttime music crawl that would bring business to the venues in downtown Oakland. And with more musicians and artists getting priced out of San Francisco and heading east, organizers shouldn't have too hard a time finding fresh talent to fill a bill every three months.

Dayvid Michael will be performing in the afternoon with the Cali Made crew at Le Qui Vive, a gallery at Webster and 15th. He feels at home there — it's one of the first venues where Cali Made began performing a few years ago, and he says the folks behind it are part of the community that makes him feel so lucky to be calling Oakland home.

"When people from outside the Bay Area think about the Bay Area, they think of two things — we're hyphy, we know how to have fun; and also the diversity of the city," says Michael, who also does graphics work for Youth Radio (he basically hung around until they let him). "I feel like as representatives, the HBK Gang and Cali Made can fulfill both of those perceptions. And my personal goal is to show the world that we're more than just party music. We can do that too — but we want to offer more than that."

"This place is so rich in culture, intelligence, legacy. I love it here," he says, and thinks for a minute. "If

cation in for 102.5 — but it's up against at least seven other groups, including, as KUSF members understand it, a mega-church. The central goal, say organizers, is simply to get back on the (non-Internet based) airwaves, one way or another.

But "It's a lot of hurry up and wait," says SFCR board member and treasurer Damin Esper of the situation. "Which, obviously, isn't very satisfying to us or to our supporters." In the meantime, the station has been throwing fundraiser shows to help pay for ongoing legal fees, and the one this April 20, naturally, is the third incarnation of its annual stoner-rama affair. Oakland punks **Violence Creeps**, who'll be opening for the current incarnation of **Black Flag** at Brick & Mortar in May, will be headlining, alongside psych-rockers **Mondo Drag** and plenty of other wild, weird, woolly favorites; visuals, should you happen to have ingested anything that would make you want to look at cool visuals, will be provided by veteran stock-footage auteurs **Oddball Films**. All of the funds raised will go to SFCR's legal fight; there will also be members on hand to talk volunteer opportunities — college radio-loving grantwriters, are you out there?

When it comes to the original sale, Esper says, "It's clear that laws were broken. It has been found to be illegal in court...but one of the reasons the big guys always win in situations like this is it's hard to keep people engaged, reminded of the situation. But this is bigger than just KUSF. This is happening all over the country. College radio is under attack."

ONE LAST THING

There's also a little event called **Record Store Day** coming up, so get out that piggy bank — this is what people mean when they talk about having an "emergency fund," right?

Anyway: So much going on, so little space. Check the Bay Guardian's Noise blog this week for special in-store events and one-day-only releases. **SFBG**

OAKLAND DROPS BEATS

Sat/19, 2pm (all day), free
10 venues between Broadway and Harrison/14th and 19th St, Oak.
www.oaklanddropsbeats.com

SFCR'S BLOWN-OUT, BLOWOUT BENEFIT III

Sun/20, 8pm, \$7
Thee Parkside
1600 17th St, SF
www.theeparkside.com

MUSIC NIGHTLIFE

CHRIS AND STEVE MARTINEZ SHINE IT ON.
PHOTO BY ANDREW COTTERILL



Like brothers do

BY MARKE B.
marke@sfbg.com

SUPER EGO I've been a huge, squealing, panty-tossing fan of the Bronx-born **Martinez Brothers** since they were 14 and 17. Don't call NAMBLA: If you've ever seen Chris and Steve work their supreme magic on the turntables, you know these two bopping, smiling dudes have wise old souls and an infectious spirit of musical joy.

When the brothers burst onto the scene, a new generation was rediscovering disco and house via the Internet: here, suddenly, like Athena springing from Zeus's brow, appeared two vinyl wunderkinder versed fluently, it seemed, in Warehouse, Loft, and Paradise Garage — thanks, in part, to their club-hopping dad. Now they're barely in their 20s, have gone through their globetrotting headliner and Ibiza-residency phases, tuned their style to a deeper post-minimal vibe (including some ace hip-hop), and started digging more extensively into their roots.

"You know, we just want to play good music, to treat music as an adventure again for everybody, not play to any tired expectations," Chris told me over the phone as he headed from the brothers' studio in Queens back to his house. "But we also want to bring our cultural background into it, keep repping where we and

the music are from."

To that end, the brothers have launched their own label Cuttin Headz, and paired with Detroit's Seth Troxler for another label, Tuskegee, devoted to releasing dance music from black and Latino origin.

Cuttin' Headz (the name's cribbed from an ODB Wu-Tang demo) "is all about freedom for us," Chris said. "We put so much care into each release, and now we're taking that to a new level, learning some new skills to put it all in place." As for Tuskegee, it's bringing a necessary corrective to the pale, pale dance scene, as well as unearthing some surprising roots.

"Our point of view right now is coming from that moment in the '90s right before house music became taboo to young kids into hip-hop. We want to bring the 'urban environment' feel back into house, real deep house and real techno that feels like the city."

Meanwhile, they're hitting Coachella before making it up here. "San Francisco has such a place in my heart," Chris gushed. "We wish we were there back in the day when SF was so crazy, but luckily there's still remnants of that spirit to be found. Hang in there, we love you!" **SFBG**

AS YOU LIKE IT WITH THE MARTINEZ BROTHERS

Fri/18, 9pm-4am, \$20-\$25. Monarch, 101 Sixth St, SF. www.monarchsfsf.com

TINGEL TANGEL CLUB

Six years ago, NYC promoter Earl Dax brought his fantastic, freakily updated Weimara Berlin cabaret concept to SF for some true, velvety glamour. Performers this time around: incredible puppeteer Basil Twist, Veronica Klaus, Uni and her Ukelele, Kitty Von Quim, Marga Gomez, more.

Wed/16, 8pm doors, 9pm show, \$12-\$15. Brick and Mortar, 1710 Mission, SF. www.brickandmortarmusic.com

MINILOGUE

Excellently deep electronic grooves with an intelligent, psychedelic glow from this Swedish duo. This party's being put on by the Symbiosis folks, so there'll be a little burner fairy dust in the air.

Thu/17, 10pm-4am, \$20. Mighty, 119 Utah, SF. www.mighty119.com

INC.

Another brother act, Andrew and Daniel Aged from LA come on like "Black-winged angels of nu-R&B" and head up an evening of pretty darkness at the fantastic 120 Minutes monthly. With Brogan Bentley, S4NtA_MU3rTE, and Chauncey_CC. Fri/18, 10pm, \$15 advance. Elbo Room, 647 Valencia, SF. www.elbo.com

FLIGHT FACILITIES

Looking back, 2009 was a year of epic (as in actually epic) house records. The dancefloor-devastating treatment these two remixing Australians visited upon the Lowbrows' "Dream in the Desert" was a high point. They make their own lovely, hugely popular tunes as well. Fri/18, 9pm, \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

NINA KRAVIZ

No matter where you fall in the polarizing debate about what she represents in terms of the current state of DJ stardom, Russia's Nina Kraviz is definitely kinda weird and also definitely kinda magic. And she will make you dance.

Sat/19, 9pm-3am, \$25 advance. Harlot, 46 Minna, SF. www.harlotsf.com

333 Slim's

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333 11th St. btwn. Folsom & Harrison San Francisco 415/522-0333

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JASON CROSBY
MCS WAVY GRAVY & BIG STEVE PARISH

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THURS. APRIL 17 • DOORS 7 / SHOW 8 • \$30 ADV. / \$30 DOOR

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AN EVENING WITH DAVID CROSBY

TUES. APRIL 22 JAMES VINCENT McMORROW
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UPCOMING SHOWS AT THE CHAPEL

WED. 4/16 • \$15 ADV / \$18 DOOR - DOORS 8, SHOW 9 - ADVANCE TIX SOLD OUT

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FOXYGEN

KEVIN MORBY / DJ SETS BY TIM COHEN

THU. 4/17 - FREE IN THE CHAPEL BAR - DOORS 7

DRMS

FRI. 4/18 - \$16 ADV / \$18 DOOR - DOORS 8, SHOW 9

RED MEAT

I SEE HAWKS IN L.A.

SAT. 4/19 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9

(((folkYEAH!))) PRESENTS

KELLEY STOLTZ

DANNY JAMES / DIRTY GHOSTS

SUN. 4/20 - \$16 ADV / \$20 DOOR - DOORS 8, SHOW 9

(((folkYEAH!))) PRESENTS

DEAD MEADOW

DAHGA BLOOM

TUE. 4/22 - \$15 ADV / \$18 DOOR - DOORS 7, SHOW 8

ST. PAUL AND THE BROKEN BONES

WED. 4/23 - FREE IN THE CHAPEL BAR - DOORS 7

HEATHER NORMANDALE

THU. 4/24 - \$16 ADV / \$18 DOOR - DOORS 8, SHOW 9

JIM JONES REVUE

THE CHOP TOPS / FUKM

FRI. 4/25 - \$13 ADV / \$18 DOOR - DOORS 8, SHOW 9

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shot of Coachella

BY EMMA SILVERS
esilvers@sfbg.com

MUSIC In case you were on some kind of self-imposed social media hiatus last weekend (early, tech-centered Lent ritual?), you're probably aware of a little music festival called Coachella that comes around this time of year like a bass-thumping, hashtag-happy harbinger of spring.

The festival's first weekend (Fri/11 through Sun/13) wasn't short on memorable moments: Solange bringing big sister Beyoncé onstage for a choreographed dance routine on Saturday; Arcade Fire's Win Butler putting the festival grounds' VIP section and increasingly moneyed atmosphere on blast before being joined by Debbie Harry; Pharrell and his hat seemingly welcoming the years 1998 through 2002

onstage on Sunday, by way of guests Gwen Stefani, Nelly, and Snoop Dogg. Then again, we hear OutKast's reunion was met with an underwhelming response from the audience — we'll have to wait for BottleRock Napa in May to find out for ourselves if that's on them, or had more to do with an overheated, EDM-leaning crowd.

As is often the case with big festivals like this one, a lot of the best sets came from smaller acts whose names you're not likely to see in the tabloids anytime soon. We sent photographer Eric Lynch to capture some impressions of everyone's favorite hot, dusty, celebrity-filled, dance-until-you-can't-feel-your-feet-oh-wait-maybe-that's-the-drugs party, and boy did he deliver. Check 'em out, and feel free to send us your own snaps and stories if you've got something cool to share. **SFBG**



MUSIC LISTINGS

WEDNESDAY 16

ROCK

Bottom of the Hill: Them Creatures, Jet Trash, The Croissants, 9pm, \$8.
Chapel: Foxygen, Kevin Morby, DJ Tim Cohen, 9pm, \$15-\$18.
DNA Lounge: Kataklism, Aborted, Aenimus, The Zenith Passage, DJ Rob Metal, 7pm, \$15-\$20.
Elbo Room: Tiger Honey Pot, Niña Coyote eta Chico Tornado, Station & The Monster, 9pm
Independent: Factory Floor, DVA Damas, 9pm, \$15.
Milk Bar: Solwave, Eliquate, The Plot, Lightbulb, 8pm, \$5.
SFSU Campus, Cesar Chavez Student Center: Spooky Mansion, Dot Vom, Sweet Talk, 6pm
Sub-Mission Art Space (Balazo 18 Gallery): Loma Prieta, Creative Adult, Invincible, Scalped, 7:30pm, \$10.

DANCE

1015 Folsom: Tiga, Green Velvet, Richie Panic, MPH, B. Flat, Nitelife, 9pm, \$15-\$20 advance.
Beaux: BroMance: A Night Out for the Fellas, 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," 18+ dance night with Designer Drugs, 9pm
F8: "Houseparty," w/ Eric Cloutier, Miguel Solari, Victor Vega, Joel Conway, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
Make-Out Room: "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.
Showdown: "Nokturnal," w/ DJs Coyle & Gonya, 9pm, free.

HIP-HOP

Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.
Slate Bar: "Wavy Wendsaze," 9pm, free.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Hotel Utah: A Million Creatures, Donovan Ryan, Benjamin Henderson, 8pm, \$8.
Lost Church: "Silent in the Morning Dew: An Acoustic Musical Evening," w/ members of Chum & Crazy Otto's All-Star Jubilee, 8pm, \$15.
Plough & Stars: Daniel Seidel, 9pm

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancore: "Cat's Corner," 9pm, \$10.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Club Deluxe: Patrick Wolff Quartet, 9pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Revolution Cafe: Panique, 9pm
Sheba Piano Lounge: Fran Sholly, 8pm
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.
Zingari: Suzanna Smith, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," timba dance party with DJ WaltDigg, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Show & Rodney, 7pm, \$5-\$10.
Cigar Bar & Grill: Cachimba, 8pm
Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.

BLUES

Biscuits and Blues: Guitar Shorty, 7:30 & 9:30pm, \$22.
Saloon: Jose Simioni, 9:30pm

FOR VENUE INFO, VISIT
SFBG.COM/VENUE-GUIDE

SOUL

Boom Boom Room: "Soul Train Revival," w/ Ziek McCarter, 9:30pm, \$5.
Monarch: "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, 5:30-9:30pm, free.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30pm, free.
Yoshi's San Francisco: Curtis Mayfield Super Fly Tribute Show featuring Codany Holiday, René Escovedo, and James Earley, hosted by Fillmore Slim, 8pm, \$20-\$25.

THURSDAY 17

ROCK

Bottom of the Hill: Coo Coo Birds, Split Screens, Rainbow Jackson, 9pm, \$10.
Chapel: DRMS, 8pm, free.
DNA Lounge: Peeler-Z, Crashfaster, Gnarboots, 8:30pm, \$12-\$15.
Hemlock Tavern: Facts on File, The Divvys, Pogo Ono, 9pm, \$7.
Independent: Foxygen, Kevin Morby, 9pm, sold out.
Knockout: Ancient River, Down Dirty Shake, California Raga Association, DJ Darragh Skelton, 10pm, \$6.
Milk Bar: Haight-Ashbury Street Fair Fundraiser: Battle of the Bands #3, w/ The Wave Commission, Odd Owl, The Desert Line, The Rabbles, 9pm, \$5.
Neck of the Woods: Yours, Planet Kud Gharma, Coyote Trickster, 9pm, \$5-\$7.
S.F. Eagle: Worm Ouroboros, Predatory Light, Lycus, 9pm, \$8.
Slim's: The Afghan Whigs, Early Winters, 8pm, sold out.
Thee Parkside: King Parrot, Vattnet Viskar, Section 5150, 9pm, \$15.

DANCE

Abbey Tavern: DJ Schrob-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: "Men at Twerk," 9pm, free.
The Cafe: "iPan Dulcet," 9pm, \$5.
Cat Club: "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
F8: "Beat Church," w/ resident DJs Neptune & Kitty-D, 10pm, \$10.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Laszlo: "Werk It," w/ DJ Kool Karlo, 9pm, free.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Mezzanine: "Lights Down Low," w/ Duke Dumont, Sleazemore, Richie Panic, MPH, 9pm, \$20-\$25.
Mighty: Minilogue, Matt Xavier, Little John, Gagarin, 10pm, \$20-\$30.
Public Works: "Deep Blue," w/ Art Department, Rozz, Bo, 10pm, \$15-\$25 advance.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm, free.
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq," w/ Christina Novelli, Mightyfools, 9pm, \$15-\$25 advance.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base," w/ Guy Gerber, Atish, 10pm, \$5-\$10.

HIP-HOP

1015 Folsom: Juicy J, DJ Amen, Ruby Red-I, Sean G, Neto, So What, Val G, Kween Uneek, 10pm, \$30-\$40 advance.
Showdown: "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10pm

Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.
Yoshi's San Francisco: Slick Rick, 8:30pm, \$35.

ACOUSTIC

Atlas Cafe: Malibu Buckarooroo, 8pm, free.
Bazaar Cafe: Acoustic Open Mic, 7pm
Lost Church: Nikki Borodi, Heather Normandale, 8pm, \$10.

CONTINUES ON PAGE 34 >>

Alcohol Justice & Writers In Treatment Present:

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MUSIC LISTINGS

FOR LIVE NEWS AND ARTS UPDATES
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CONT>>

Plough & Stars: Crooked Road, 9pm

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30pm, free.
Cafe Claude: Dick Fregulia's String Along Trio, 7:30pm, free.
Cigar Bar & Grill: 29th Street Swingtet, 8pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, 5-8pm, free.
Lucky Horseshoe: Ralph Carney's Serious Jass Project, 9pm
Pier 23 Cafe: Vince Lateano Trio, 7pm, free.
Royal Cuckoo: Charlie Siebert & Chris Siebert,



WEDNESDAY APR 16 8:30PM \$8-21+

THEM CREATURES JET TRASH THE CROISSANTS

THURSDAY APR 17 8:30PM \$10-21+

COO COO BIRDS SPLIT SCREENS RAINBOW JACKSON

FRIDAY APR 18 8:30PM \$10/12-21+

THE HOOKS CELLAR DOORS THE QUIET MEN

SATURDAY APR 19 8:30PM \$10/12-21+

THE YELLOW DRESS RAGS & RIBBONS SHOULD WE RUN

TUESDAY APR 22 8:30PM \$10-21+

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WED. APR 23

SHAKY GRAVES CRUSHED OUT

FRI. APR 25

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APR 29

Ray Ruiz benefit THE GRANNIES FACE THE GIANT PONY FIGHT

WED. APR 30

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FRI 5/2 - SIT KITTY SIT

SAT 5/3 - NAILS

TUE 5/6 - "Open Mic Night: ONE NIGHT ONLY"

THU 5/8 - ACID MOTHERS TEMPLE

FRI 5/9 - KADAVAR

WED 5/14 - JAMES CONNER

THU 5/15 - YONI WOLF

FRI 5/16 - SAY HI

bottomofthehill.com/tickets.html

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BOTTOM OF THE HILL

7:30pm, free.
Royale: Polyglot Quartet, 9pm
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.
Zingari: Barbara Ochoa, 7:30pm

INTERNATIONAL

Bayview Opera House: "3rd on Third," w/ Sila, 5-8pm, free.
Cafe Cocomo: Sixth Annual San Francisco Salsa Festival Welcome Party, w/ Avance, DJ El de la Clave, 8pm, \$15.
Pachamama Restaurant: "Jueves Flamencos," 8pm, free.
Revolution Cafe: Eggplant Casino, 9pm
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.

REGGAE

Pissed Off Pete's: Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.

Biscuits and Blues: Jules Leyhe, 7:30 & 9:30pm, \$15.

Saloon: Chris Ford, 4pm; Wendy DeWitt, 9:30pm

COUNTRY

Parlor: Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7pm, free.

EXPERIMENTAL

Exploratorium: Moon Duo with the Joshua Light Show, 7-10pm, \$10-\$15.
Luggage Store: Projectile, Eric Glick Rieman, 8pm, \$6-\$10.

SOUL

Amnesia: Baby & The Luvies, The Grease Traps, 8pm, \$7-\$10.
Make-Out Room: "Soul: It's the Real Thing," w/

The Selector DJ Kirk & Jon Blunck, 10pm, free.

FRIDAY 18

ROCK

Bottom of the Hill: The Hooks, Cellar Doors, The Quiet Men, 9:30pm, \$10-\$12.

DNA Lounge: Modern Man, Buzzmutt, Baus, 8:30pm, \$7-\$10.

El Rio: Friday Live: Spider Heart, DJ Emotions, 10pm, free.

Hemlock Tavern: Blood Sister, All Your Sisters, That Ghost, 9pm, \$6.

Hotel Utah: Light the Rocket, Build Them to Break, The Fourth & King, We Shot the Moon, 9pm, \$8.

Milk Bar: Mammoth Life, Animal Friend, New Spell, 8:30pm, \$8-\$10.

Rickshaw Stop: TV Girl, The She's, Lemme Adams, Cocktails, 9pm, \$10-\$12.

Slim's: Hot for Teacher, Destroyer, Cheaper Trick, 9pm, \$14-\$16.

Thee Parkside: Bombus, Chrome Eagle, Tiger Honey Pot, 9pm, \$8.

DANCE

1015 Folsom: "Trap City," w/ UZ, Tropkillaz, UltraViolet, Napsty, DJ Dials, 10pm, \$20.

Audio Discotech: Tropicool, Kedd Cook, Bones, 9pm, \$10 advance.

BeatBox: "U-Haul," w/ DJs Jenna Riot & Von Kiss, 10pm, \$5-\$10.

Beaux: "Manimal," 9pm

Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.

Cat Club: "Dancing Ghosts: Old School – Goth vs. Industrial," w/ DJs Xander, Sage, Tomas Diablo, and Joe Radio, 9:30pm, \$7.

Cellar: "F.T.S.: For the Story," 10pm

DNA Lounge: "So Stoked: Frequency 8," w/ Arnej, Mars, Sharkey, Diloott, Liam Shy, Dummy, Saphyre, Sneakerz, more, 7pm, \$15-\$30.

Elbo Room: "120 Minutes," w/ Inc., Santa Muerte, Chauncey CC, 10pm, \$10-\$15.

EndUp: "Trade," 10pm, free before midnight.

F8: "Haceteria," w/ Bézier, Worker/Parasite, Doc Sleep, Jess Labz, Bruse, SMAÇ, Jason P, 9pm, \$5-\$10.

Grand Nightclub: "We Rock Fridays," 9:30pm

Infusion Lounge: "Flight Fridays," 10pm, \$20.

Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.

Madrone Art Bar: "That '80s Show," w/ DJs Dave Paul & Jeff Harris, Third Friday of every month, 9pm, \$5.

Matrix Fillmore: "F-Style Fridays," w/ DJ Jared-F, 9pm

Mercer: "Pitch," w/ DJ Seven & Heather B, 9pm, \$10.

Grand Nightclub: "We Rock Fridays," 9:30pm

Infusion Lounge: "Flight Fridays," 10pm, \$20.

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Mercer

MUSIC LISTINGS

Slide: "Luminous," w/ DJ Zhaldee, 9pm
Stud: "Odyssey," w/ Andy Pry, Sergio Fedasz, Dav-O, Elaine Denham, Robin Simmons, 9pm, \$10 (free before 10pm).
Superclub San Francisco: "Electric Krush 9," w/ Peter Holman, Paulban, Mario Mar, 10pm, \$20.
Temple: "Crush: 1-Year Anniversary," w/ Late Night Science (Donald Glaude), Darin Epsilon, Reggie Soares, Ivan Ruiz, more, 10pm, \$20.
Vessel: Tall Sasha, Mikey Tan, Jason Kwan, 10pm, \$10-\$30.

HIP-HOP

111 Minna Gallery: "Shine," 10pm
Beaux: "Swagger Like Us," LGBT hip-hop night with DJs davO & Boyfriend, 9pm
Brick & Mortar Music Hall: Casual, DJ Sake One, DJ Twelvz, 9pm, \$15-\$20.
John Colins: "The Bump," w/ The Whooligan, 10pm, free.
Knockout: "The Booty Bassment," w/ DJs Dimitri Dickinson & Ryan Poulsen, Third Saturday of every month, 10pm, \$5.

Mezzanine: DJ Drama, DJ Amen, DJ Sean G, 9pm, \$15-\$20.
Showdown: "Purple," w/ resident DJs ChaunceyCC & Party Pablo, 10pm
Sklark Bar: "Night Swim," w/ DJ Mackswell, 10pm
Slate Bar: "So Fresh," w/ DJs Miles Green & Tactics, 10pm

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axlerod, 4-6pm, free.
Bazaar Cafe: "Sing Out of Darkness: Jules' Supper Club," American Foundation for Suicide Prevention benefit with Julie Mayhew, Dinner with the Kids, Squid Kids, Peter MRD, Vessa Scheff, and Jordan VanderBeek, 7pm, donation.
Independent: The Infamous Stringdusters, Boston Boys, 9pm, \$23-\$25.
Modern Times Bookstore: Bluegrass, Jazz, and Folk for Modern Times, bookstore benefit featuring live music by The Beauty Operators, Masters of the Obvious, and Julie Dillon, 7pm, \$20-\$50 suggested donation.
Plough & Stars: Canyon Johnson, Mountain Dojo, 9pm
Riptide: Crackerjack Preacher, 9:30pm, free.

JAZZ

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10pm, \$22.
Cafe Claude: Terrence Brewer Trio, 7:30pm, free.
Center for New Music: Best Coast Jazz Composers Series #6: Dan Plonsey, 7:30pm, \$12-\$15.
Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Red Poppy Art House: Bay Tones Trio, 7:30pm, \$10-\$15.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30pm, free.
San Francisco Community Music Center: Resonance Jazz: Spring Fling, 8pm, \$10-\$15.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Yoshi's San Francisco: Peter White, 8 & 10pm, \$25-\$29.
Zingari: Brenda Reed, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: N'Rumba, 9pm
Cigar Bar & Grill: Candela, 10pm
Make-Out Room: "El Super Ritmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Pier 23 Cafe: California Flamenco Quartet, 8pm
Revolution Cafe: Go Van Gogh, 9pm, free.
Space 550: "Club Fuego," 9:30pm
Westin San Francisco Market Street: Sixth Annual San Francisco Salsa Festival: Red Carpet Night, w/ The Pacific Mambo Orchestra, DJ Super Chino, DJ Hong, DJ Boriqua, El DJ X, 6:30pm, \$35-\$100.

BLUES

Lou's Fish Shack: Jim Moore & Funktional Soul, 8:30pm
Saloon: Tony Perez & Second Hand Smoke, 4pm; Curtis Lawson, 9:30pm

EXPERIMENTAL

Emerald Tablet: Biggi Vinkeloe with Don Robinson, Joe Lasqo, and Teddy Rankin-Parker; Kristina Dutton, Nava Dunkelman, and Christina Stanley Trio, 8pm, \$15 suggested donation.
Noisebridge: NoiseHack, 12-6pm
ODC Theater: The Paul Dresser Ensemble with Amy X Neuburg, 8pm, \$12-\$25.

FUNK

Boom Boom Room: Cyril Neville & Swamp Funk, MJ's Brass Boppers, 9:30pm, \$15 advance.

SOUL

Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, 10pm, \$10 (\$5 in formal attire).
Park Chalet Garden Restaurant: Big Blu Soul Revue, 6pm, free.

SUNDAY 20

ROCK

Chapel: Dead Meadow, Dahga Bloom, 9pm, \$16-\$18.
DNA Lounge: Godflesh, Cut Hands, House of Low Culture, DJ Blk Rainbow, 8:30pm, \$25-\$28.
Hemlock Tavern: Sweat Lodge, Ghetto Ghouls, Asthma, 8:30pm, \$6.
Hotel Utah: Blue Genes, Sticky Valentines, 8pm, \$10.
Knockout: Nobunny, Cyclops, Pookie & The Poodlez, Primitive Hearts, So What?, 3pm, \$7.
Milk Bar: Be Calm Honcho, The Silver Palms, French Girls, 7:30pm, \$5.
Slim's: Moonalice with David Nelson, Big Steve Parish, Jason Crosby, emceed by Wavy Gravy, 4:20pm, \$4.20.
Thee Parkside: Violence Creeps, Mondo Drag, Rock N Roll Adventure Kids, Queen Crescent, SFCR/KUSF-in-Exile benefit show, 8pm, \$7.

DANCE

1015 Folsom: Kidnap Kid, Goth-Trad, 9pm, free-\$10.
Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Edge: "80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ King I-Vier, Jah Yzer, DJ Sep, J-Boogie, 9pm, \$7.
EndUp: "T.Dance," 6am-6pm
F8: "Stamina," feat. Jamal with Audio Angel, Flaco, Method One, Joey Mojo, 10pm, free.
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Reload: 420 Special," w/ Jason Greer, Jimmy B, Buckner Williams, Hi-Tem, Bob Campbell, 8pm, \$5-\$10.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "Disco Daddy," w/ DJ Bus Station John, 7pm
Temple: "Sunset Arcade," 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm, free.
OMG: "Le Bump," w/ Rasa Vitalia, Adrian Accident, Eli Marrs, Yung Mulah, Princeton, Anthony, Jethro, Blind Medusa, DJ Jack Rojo, 7:30pm, \$5 (free before 9pm).
Yoshi's San Francisco: Yonas, Pell, The Spektators, 9:30pm, \$14-\$18.

ACOUSTIC

Bazaar Cafe: Ukladies & Gentleman, 7pm
Hotel Utah: The Afternoon Delight Social Band, 1pm, free.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: "Spike's Mic Night," 4-8pm, free.
Make-Out Room: Velvetta, Moonshine Maybelline, Happy Family Singers, 7:30pm, \$8.
Plough & Stars: Seisiún with Marla Fibish, Erin Shrader, and Richard Mandel, 9pm
Red Poppy Art House: Tim Snider & House of Waters, 7:30pm, \$15-\$20.
St. Luke's Episcopal Church: "Sunday Night Mic," w/ Roen Baur, 5pm, free.
Tupelo: "Twang Sundays," w/ Family Goat, 4pm, free.

CONTINUES ON PAGE 36 >>

FRI 4.18

RESONANCE FRIDAY



UPCOMING EVENTS TEMPLE

SAT 4.19

LATE NIGHT SCIENCE FEAT. DONALD GLAUDE



FOR VIP, BACHELORETTES OR ANY LARGE GROUP PLEASE E-MAIL: SAEED@TEMPLESF.COM
 FOR VIP BOTTLE SERVICE PLEASE EMAIL: STELLA@TEMPLESF.COM
 RSVP HERE FOR COMPLIMENTARY ENTRY TO TEMPLE ▲

TUE 4.22



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Elbo Room

WED 4/16 9PM \$5 FAULTLINE STUDIOS PRESENTS
TIGER HONEYHOT
NINA COYOTE ETA
CHICO TORNADO
STATION & THE MONSTER

THU 4/17 9:30PM \$5 B4 10:30PM \$8 AFTER AFRO-TROP-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
 WITH DIS/HOSTS
PLEASUREMAKER
 & **SENR OZ**
 PLUS GUESTS **CANDELARIA**
 AND RESIDENT PERCUSSIONISTS

FRI 4/18 10PM \$10-\$15 120 MINUTES PRESENTS
INC. (4AD)(LA)
 PLUS RESIDENT DIS
S4NTA M3RTE
 AND **CHAUNCEY CC**
 LASERS & FOG BY FUTURE WEAPONS
 TIX: TICKETFLY.COM

SAT 4/19 6:30-9PM \$10 LITERARY DEATH MATCH
 ADV TIX: LITERARYDEATHMATCH.COM
 \$7ADV / \$10 DOOR
 SPINNING 60'S SOUL 45'S
SATURDAY NIGHT SOUL PARTY
 WITH DIS
LUCKY, PAUL PAUL,
 & **PHENGREN OSWALD**
 (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 4/20 9PM \$7 DUB MISSION MEETS
JAH WARRIOR
SHELTER HI-FI!
 FEAT. **DI SEP & J BOOGIE**
 WITH **KING I-VIER & JAH YZER**
 (JAH WARRIOR SHELTER HI-FI/ROYAL ORDER MUSIC)

MON 4/21 9PM \$5 STEPKID (PDX),
 NEVER KNOWS, CRY, DJ CHAD SALTY

TUE 4/22 9PM \$6 THUNDEREGG (CD PRE- RELEASE)
 PLUS MANZANITA FALLS (CLOSING SET),
 AMERICAN PROFESSIONALS

WED 4/23 9PM \$5 B4 10:30PM \$7 AFTER A NIGHT OF NEW BEAT & EBM
BODYSHOCK
 FEATURING **MARK PISTEL**
 (CONSOLIDATED, HERCULES & LOVE AFFAIR), AND **VANDALAZE (LIVE)**
 PLUS RESIDENT DJ CRACKWHORE

UPCOMING
 THU 4/24 AFROLICIOUS
 FRI 4/25 DOUBLE DUCHESS
 SAT 4/26 SUICIDE COMMANDO (BELGIUM)
 SUN 4/27 DUB MISSION: DI SEP, MEXICAN DUBWISER

ADVANCE TICKETS
WWW.BROWNPAERTICKETS.COM

ELBO ROOM IS LOCATED AT
 647 VALENCIA NEAR 17TH

SAT 4.19

LATE NIGHT SCIENCE FEAT. DONALD GLAUDE



TUE 4.22



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Yoshis

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SAN FRANCISCO

Wed, Apr 16 - Hosted by Fillmore Slim
CURTIS MAYFIELD SUPERFLY TRIBUTE SHOW
 feat. Codany Holiday & Rene Escovedo

Thu, Apr 17 - 18+ Open Dance Floor
 25th Anniversary of *The Great Adventures of Slick Rick*

SLICK RICK THE RULER

Fri-Sat, Apr 18-19
 Smooth Jazz guitarist sensation
PETER WHITE

Sun, Apr 20 - Inventive German "prepared" pianist and composer
HAUSCHKA

Sun, Apr 20, 9:30pm open dance floor, all ages
 One of hip-hop's most-hyped emerging artists

YONAS + THE SPEKTATORS w/ PELL
 Mon, Apr 21
I Wanna Be Loved: The Stories of Dinah Washington

BARBARA MORRISON w/ the BMPAC Big Band

Tuesday Night Residency

THE TOMMY IGUE BIG BAND

Apr 22 - w/ smooth jazz guitarist Terrence Brewer

Apr 29 - Ray Charles Night w/ singer Glenn Walters

Wed, Apr 23 - Earth Day Celebration

WOBBLY WORLD WEDNESDAY

Plus Celebrity Guests THE HEARTS OF ROMAINE

Thu, Apr 24 - Afropean, Urban, R&B GRAMMY®-nominated sister duo
LES NUBIANS

Fri-Sat, Apr 25-26
 GRAMMY®-nominated contemporary R&B singer-songwriter
KENNY LATTIMORE

Sun, Apr 27 - 18+ sophisticated burlesque

BARBARY COAST BURLESQUE

feat. Honey Mahogany (of RuPaul's Drag Race, season 5)

Wed, Apr 30 - Int'l Jazz Day

TIZER

feat. Chieli Minucci, Karen Briggs and Lao Tizer

1330 FILLMORE ST. 415-655-5600

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Fourth Annual THE HIKE FOR HOPE

Register at TheHikeForHope.com

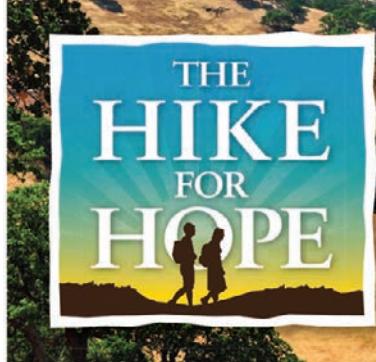


Photo provided by Chuck Decker

DATE: Saturday, May 10, 2014

LOCATION: Del Valle Regional Park - 7000 Del Valle Road, Livermore

TIME: Check-in 8:30 to 10:00 a.m.; End time, Noon

REGISTRATION FEE: \$30 through April 24; \$40 on or after April 25

Register at TheHikeForHope.com or call (925) 829-8770.

For more information about Hope Hospice, visit HopeHospice.com

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MUSIC LISTINGS

FOR VENUE INFO, VISIT
SFBG.COM/VENUE-GUIDE

CONT>>

COUNTRY

Make-Out Room: "Whiskey River," w/ DJ Handlebars & Pretty Ricky, 10pm, free.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm
Slim's: Daley, 8th Grader, 8pm, \$21.

TUESDAY 22

ROCK

Bottom of the Hill: Among the Torrent, A Thousand Dead, Anisoptera, 9pm, \$10.
DNA Lounge: Anvil, Wild Eyes, Midnight Chaser, Ovvl, 8:30pm, \$18-\$22.

Elbo Room: Thuderegg, Manzanita Falls, The American Professionals, 9pm, \$6.
Hotel Utah: Signals, Million Trillion, Talkie, 8pm, \$7.
Independent: Hurray for the Riff Raff, Clear Plastic Masks, 8pm, sold out.
Knockout: Beast Fiend, Self-Inflicted Wounds, Baba Sociedad, DJ Ryan, 9:30pm, \$6.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: "Soundpieces," w/ Wheezie, Ryu Ry, 10pm, \$5-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

ACOUSTIC

Amnesia: Sioux City Kid, The Parmesans, Cowboy Ballet, 9:15pm, \$7-\$10.
Bazaar Cafe: Songwriter in Residence: Aaron Ford, 7pm, continues through April 29.
Plough & Stars: Seisiún with John Caulfield, Kenny Somerville, and Jack Gilder, 9pm

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7pm
Blush! Wine Bar: Kally Price & Rob Reich, 7pm, free.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Revolution Cafe: The Pleasure Palace, 9pm
Sheba Piano Lounge: Michael Parsons, 8pm
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.
Zingari: Marilyn Cooney, 7:30pm, free.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
F8: "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).
Red Poppy Art House: Khmer Arts Salon, classical Cambodian dance demonstration, 7:30pm, free.

BLUES

Biscuits and Blues: Alvon Johnson, 7:30 & 9:30pm, \$15.
Boom Boom Room: Dr. Mojo, 9:30pm, free.
Saloon: Lucky Strike, 9:30pm

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ The Hub, 7:49pm, \$10-\$15.

SOUL

Chapel: St. Paul & The Broken Bones, 8pm, \$15-\$18.
Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**



Moscow weather report

Notes from the Russia Case offerings at the Golden Mask Festival

BY ROBERT AVILA

arts@sfbg.com

THEATER Moscow's temperatures had been climbing up to 70 degrees just a week before my arrival, but by the first of April, it had slipped back into the 30s and 40s, collecting snow on the ground and clouds overhead in a gloomy replay of winter. In a novel this would have looked like a cheap literary device: nature manifesting a political climate that had also grown decidedly chillier. But with Russia's recent reabsorption of Crimea, and talk everywhere of a new Cold War, it was pretty apt nonetheless.

At the same time, theatrical fires were burning brightly in the weeklong Russia Case, an annual mini-festival spotlighting (for an international audience of presenters, journalists, and others) exceptional theatrical work from the much larger national Golden Mask Festival, with some additional offerings thrown in for good measure.

Curated by Kristina Matvienko, theater critic and member of the Golden Mask board of experts, this year's Russia Case included 20 productions, in addition to other public events, such as an absorbing tour of Moscow's famed Taganka Theatre, the country's center of theatrical innovation and radicalism in the 1960s–70s under founding director and actor Yuri Lyubimov. It's now celebrating its 50th year with a special jubilee program of exhibitions, projects, and new work headed by a group of young theater artists, managers, and critics commissioned by the city's Culture Committee and Cultural Minister Sergei Kapkov.

Things began auspiciously with a sparkling new piece by famed director Kama Ginkas at Moscow TYUZ (pronounced "tooz" and standing for Young Generation Theater), the theater led by his wife, Henrietta Yanovskaya, also an acclaimed director with a production in the festival. *Lady Macbeth of Our District*, based on a short story by 19th-century Russian writer Nikolai Leskov that was also adapted into an opera by Shostakovich, concerns the ebullient young wife of a village merchant whose lust for life entangles her with a brash laborer with tragic results. Staged with muscular precision and effortless invention — including a shrewd use of winter coats as malleable second-skins and visceral bursts of song and energetic movement — this excellent ensemble piece, led by the vibrant Elizaveta Boyarskaya in the title role, cut right through the serious jetlag of the hour.

Among other highlights was a new work by internationally renowned director Dmitry Krymov (whose *In Paris* premiered locally at the Berkeley Rep in 2012). The captivating *Honoré de Balzac: Notes About Berdichev* derives its title from a line in *Three Sisters*, and this inspired riff on Chekhov's characters sneaks in a fitting depth of thought and emotion beneath its macabre comical surface. With the consummate attention to design and ensemble playing that Krymov and his collaborators have rightly become known for, the production unfolds as a kind of Grand Guignol spectacle, holding up a fun-house mirror to the iconic figures of Chekhov's oeuvre.

in order to see them afresh as the pitiful, horrifying, hilarious, and beautiful creations they are. The production then shifts into a prolonged denouement in which the actors remove their elaborate makeup and converse and play with one another in a wistful and teasing middle ground between art and life that speaks quietly of that communion that is the essence of theater.

Equally effective was a timely adaptation of a Rainer Werner Fassbinder film at the vibrant Gogol-Centre, a new and leading venue with four resident companies and a popular youthful following. *Fear*, adapted by young playwright Lyubov Strizhak from Fassbinder's *Ali: Fear Eats the Soul*, is one in a trilogy of works by Latvian director Vladislav Nastavshhev that adapt famous films (the others being Visconti's *Rocco and His Brothers* and Lars Von Trier's *The Idiots*, each in some way dealing with the negotiation of borders and the plight of outsiders). The story concerns the socially unsanctioned love affair between a young Tajik migrant worker and an elderly Moscow widow. Unfolding with a bold, forceful grace on a spare arena-style stage that made dynamic use of a set of white plastic tables, this well acted and moving piece was also among the most overtly political, dealing head-on with the rising xenophobia that has plagued Russia in general and

Moscow in particular in recent years. (The one other piece in the program with comparable political punch came from the tiny but intrepid Theater.doc, an independent documentary theater, run by Elena Gremina. Documentary theater is the mode of choice for much political work on Moscow stages, and perhaps not surprisingly *Fear*'s playwright Strizhak is well associated with the form.)

In all, I took in half of the total program of the Russia Case, in a packed week of theater and discussion, as part of a group of Americans traveling under the auspices of the Center for International Theatre Development. Needless to say, politics were in the air throughout, and not only because of recent events in Ukraine. The theater in Russia is far more culturally important and influential than theater tends to be here. And while not overtly political in what it stages (except in some notable instances like those just mentioned), it remains a site of many progressive and antiauthoritarian voices as well as big personalities and vested interests. Even the Taganka jubilee was marked by internal turmoil and public scandal, stemming in part from Lyubimov's contentious public departure from the theater in 2011 but sparked by a historical exhibition on the walls of the theater that provoked defacement from outraged members of the company.

More broadly and urgently, however, the Russians and their international guests mulled over the future of theater in a country drifting rapidly toward ultranationalist extremes. All seemed to agree that whatever happens, this year's Russia Case will likely not look like next year's, and that artists and audiences are in for a wild ride. **SFBG**



THE ODD
COUPLE: LYUBOV
STRIZHAK'S FEAR

PHOTO BY
ALEX YOCU

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ARTS + CULTURE DANCE

BY RITA FELCIANO
arts@sfbg.com

DANCE With three world premieres in its recent Spring Home Season performances, Hope Mohr Dance gave the audiences pieces that were both opaque and transparent. They were opaque because their physical imagery contained narrative traces that resonated beyond the stage, but was often equally focused on a gesture's physicality in the moment. They were transparent because of the clarity and intensity that these fabulous dancers brought to their tasks. Their presence burnt itself into your retina and your soul. Any way you want to take this, Hope Mohr Dance is a head trip these days.

For *Route 20*, Connie Strayer put Jeremy Bannon-Neches, James Graham, and Tegan Schwab into off-white, hooded unitards. It made the dancers look like robotic extraterrestrials, except that the red streaks on their bodies suggested freshly spilled blood. Given enough time, designer David Szlasa's dripping block of ice, which encased some dark mystery, might have revealed its secrets.

While the body suits encouraged seeing the dancers as gender-neutral — a hopeless task as far as I am concerned — the choreography treated the three performers as equals. The tension, such as it was, seemed to be based more on an inherent lack of stability within the triangle than on any specific movement patterns. It allowed for a constant flow of interactions without much emotional baggage. Abrupt turns, collapsing torsos, and dancers jumping on each other and being carried aloft felt neutral. The music's brilliant pointillism seemed to encourage the lack of a clear trajectory in favor of an intense presence. And yet there were moments — the ice melting? — when Mohr's neutral beings became more individualized. When Schwab streaked between the two men, was she breaking something up? When two dancers held on to each other at arms' length, was one of them looking into a mirror? Repeatedly, a nuzzling gesture suggested skin-on-skin contact.

There are moments in *ridetherhythm*, a sextet for which theater director Mark Jackson signed on

Think again

Three provocative premieres from Hope Mohr Dance



MYSTERIOUS SKIN: HOPE MOHR DANCE'S TALENTED PERFORMERS TAKE ON *ROUTE 20*. PHOTO BY MARGO MORITZ

as dramaturge, when the work approached pure music in the way fractured language rose into a chorus to retreat again into individual voices. Fragments of text flew from dancer to dancer, and countdown patterns became threatening even as they tried to impose a sense of order. It's rare that dancers become truly expert at delivering words and movement; Mohr's troupe was first-rate in both.

The choreographer went for inspiration to Anne Carson's *Antigonick*, the poet's translation of Sophocles' play, and to Todd Haynes' 1995 *Safe*, in which Julianne Moore plays a housewife trapped in a poisonous environment. Katharine Hawthorne, in a beautifully subtle performance that ebbed and swelled, was the woman who went her own way despite the fact that she lived in a man's world. When she fell, Schwab threw herself on top of her,

in what was perhaps the work's single most touching moment. The narrative emerged only in bits and pieces, but Mohr's ability to suggest a pervading doom, despite Evan Johnson's soothsaying along the lines of "everything is all right, we are safe," and "he's a jolly good fellow," was impressive. In one spot, the group's search for an oasis of safety was almost comical, and when the dancers kneeled you didn't know whether they did so in despair or with hope.

I never could figure out the work's connection between Hegel, Beckett, and Sophocles. But then

Megan Brian, a character in high heels and sunglasses who tried to bring order into the chaotic proceedings by obsessively writing down whatever she saw — not unlike some dance critics — finally threw in the towel. *ridetherhythm* clearly warrants repeated viewing.

Exuberant and yet ever so controlled, *Notes Toward a Supreme Fiction* was a two-way street in terms of improvisation. Here the musicians — Michael Coleman on keyboard, Henry Hung on trumpet, Tommy Folen on bass, and Gerald Patrick Korte on percussion — responded as much to the dancers as the other way around. For this choreography the excellent Lindsey Renee Derry, Roche Janken, and David Schleifers joined

Bannon-Neches, Graham, and Schwab, who also individualized the dancers with color-saturated tank tops.

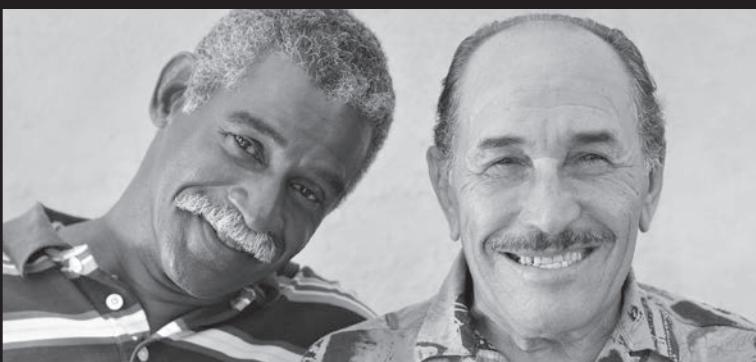
Schwab and Hung

engaged each other in a playful duet, while Folen's bass sent Bannon-Neches into spasmodic travails. Graham at one point strode upstage with every part of his torso alive to the music. I don't know whether his greeting of dancers was a spur of the moment idea but it felt right on.

While some sections — unisons for instance — served as time markers and probably were planned, a duet between Schwab and Janken, for instance, could have been improvised. It was important that spontaneity blossomed within given parameters, sometimes determined by simple commands like "stop" and "go." With Szlasa favoring slightly dimmed houselights, thus suggesting the breaking of the fourth wall, *Notes* came to look like a spacious and airy informal get-together. I kept thinking of watching outdoor ice skaters on a sunny afternoon. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

The Provoked Wife Fort Mason Center, Southside Theater, SF; www.generationtheatre.com. \$15-35. Opens Thu/17, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through May 4. Generation Theatre performs Sir John Vanbrugh's Restoration comedy.

Sleeping Cutie: A Fractured Fairy Tale Musical Thick House, 1695 18th St, SF; sleepingcutiemusical.tix.com. \$30-40. Previews Thu/17-Fri/18, 8pm. Opens Sat/19, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through May 11. Off a Cliff Productions and PlayGround present Diane Sampson and Doug Katsaros' world-premiere musical.

BAY AREA

The Letters Harry's UpStage, Aurora Theatre Company, 2081 Addison, Berk; www.auroratheatre.org. \$28-32. Previews Thu/17-Sat/19 and April 23, 8pm; Sun/20, 2pm. Opens April 24, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 25. Aurora Theatre Company showcases its new second-stage performance space with John W. Lowell's suspenseful thriller.

ONGOING

Bauer San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. Wed/16-Thu/17, 7pm; Fri/18-Sat/19, 8pm (also Sat/19, 3pm). San Francisco Playhouse presents the world premiere of Lauren Gunderson's drama about artist Rudolf Bauer.

E-i-E-i-OY! In Bed with the Farmer's Daughter NOHSpace, 2840 Mariposa, SF; www.vivienstraus.com. \$20. Fri-Sat, 8pm. Through May 10. Vivien Straus performs her autobiographical solo show.

Every Five Minutes Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$20-60. Fri/18-Sat/19, 8pm; Sun/20, 2:30pm. Magic Theatre presents the world premiere of Linda McLean's drama about a man's homecoming after years behind bars.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm. Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Painting the Clouds With Sunshine Eureka Theatre, 215 Jackson, SF; www.42ndstMoon.org. \$25-75. Wed/16-Thu/17, 7pm; Fri/18, 8pm; Sat/19, 6pm; Sun/20, 3pm. Through April 20. 42nd Street Moon performs a world premiere, a first for the company: Greg MacKellan and Mark D. Kaufmann's tribute to songs from 1930s movie musicals.

Pearls Over Shanghai Hypodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Thrillpeddlers present the fifth anniversary revival production of its enormously popular take on the 1971 *Cockettes* musical.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu/17-Fri/18, 8pm. In his latest solo show, Brian Copeland (*Not a Genuine Black Man; The Waiting Period*) explores an infamous crime in his hometown of San Leandro: the 2000 murder of three government meat inspectors by Stuart Alexander, owner of the Santos Linguica Factory. The story is personal history for Copeland, at least indirectly, as the successful comedian and TV host recounts growing up nearby under the common stricture that "rules are rules," despite evidence all around that equity, fairness, and justice are in fact deeply skewed by privilege. Developed with director David Ford, the multiple-character monologue (delivered with fitful humor on a bare-bones stage with supportive sound design by David Hines) contrasts Copeland's own youthful experiences as a target of racial profiling with the way wealthy and white neighbor Stuart Alexander, a serial bully and thug, consistently evaded punishment and even police attention along his path to becoming the "Sausage King," a mayoral candidate, and a multiple murderer (Alexander died in 2005 at San Quentin). The story takes some meandering turns in making its points, and not all of Copeland's characterizations are equally compelling. The



SLEEPING CUTIE: A FRACTURED FAIRY TALE MUSICAL

PHOTO BY MAURICE KAMINS

subject matter is timely enough, however, though ironically it is government that seems to set itself further than ever above the law as much as wealthy individuals or the bogus "legal persons" of the corporate world. The results of such concentrated power are indeed unhealthy, and literally so — Copeland's grandmother (one of his more persuasive characterizations) harbors a deep distrust of processed food that is nothing if not prescient — but *The Scion*'s tale of two San Leandrians leaves one hungry for more complexity. (Avila)

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style white-splinteration flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; thespeakeasyssf.com. \$70 (gambling chips, \$5-10 extra, after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

"Standing On Ceremony: The Gay Marriage Plays" New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through April 27. New Conservatory Theatre Center performs short plays about marriage equality by Mo Gaffney, Neil LaBute, Wendy MacLeod, Paul Rudnick, and others.

Tipped & Tipsy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat,

5pm; Sun, 7pm. Extended through May 17. Last fall's San Francisco Fringe Festival began on a high note with Jill Vice's witty and deft solo, *Tipped & Tipsy*, and the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes, Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi—Depression-Era charm. She's a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy's before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the do's and don'ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barly associates, while provoking a dangerous showdown with the bar's self-aggrandizing sleaze-ball owner, Rico. With a love of the underdog and strong writing and acting at its core, *Tipsy*breezes by, leaving a superlative buzz. (Avila)

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.

BAY AREA
Accidental Death of an Anarchist Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Thu/17 and Sat/19, 2 and 8pm; Sun/20, 2 and 7pm. Berkeley Rep presents comic actor Steven Epp in Dario Fo's explosive political farce, directed by Christopher Bayes.

The Coast of Utopia Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35 (three-show marathon days, \$100-125). *Part One: Voyage* runs through Thu/17; *Part Two: Shipwreck* runs through Sat/19; *Part Three: Salvage* runs through April 27. Three-play marathon April 26. Through April 27. Check website for showtime info. Shotgun Players performs Tom Stoppard's epic *The Coast of Utopia* trilogy, with all three plays performed in repertory.

East 14th Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Fri, 8pm; Sat, 8:30pm. Through April 26. Don Reed's hit autobiographical solo show returns to the Marsh Berkeley.

Fences Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Tue and Thu-Sat, 8pm (also Sat/19, May 3, and May 10, 2pm; April 24, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through May 11. Marin Theatre Company performs August Wilson's Pulitzer- and Tony-winning drama, with an all-star cast of Bay Area talent: Carl Lumbly, Steven Anthony Jones, and Margo Hall.

Geezer Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$25-50. Thu, 8pm; Sat, 5pm. Through April 26. Geoff Hoyle moves his hit comedy about aging to the East Bay.

The Hound of the Baskervilles Mountain View Center for the Performing Arts, 500 Castro, SF; www.theatreworks.org. \$19-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through April 27. TheatreWorks performs Stephen Cannery and John Nicholson's

comedic send-up of Sherlock Holmes.

Johnny Guitar, the Musical Masquers Playhouse, 105 Park Place, Point Richmond; www.masquers.org. \$22. Fri-Sat, 8pm; Sun, 2pm. Through April 26. Masquers Playhouse performs the off-Broadway hit based on the campy Joan Crawford Western.

Stealth Center REPERTORY COMPANY, 1601 Civic, Walnut Creek; www.centerrep.org. \$33-54. Wed, 7:30pm; Thu-Sat, 8pm (also April 26, 2:30pm); Sun, 2:30pm. Through April 26. Center REPERTORY COMPANY performs Anthony Shaffer's classic, Tony-winning thriller.

Smash Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$30. Thu/17-Sat/19, 8pm; Sun, 2pm. Through May 4. Dragon Theatre performs Jeffrey Hatcher's political comedy.

Tribes Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Opens Wed/16, 8pm. Runs Tue and

Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 1pm (also Sun, 2pm; no 2pm show May 18). Through May 18. Berkeley Rep performs Nina Raine's family drama about a young deaf man who comes of age.

The 25th Annual Putnam County Spelling Bee Julia Morgan Theater, 2640 College, Berk; www.berkeleyplayhouse.org. \$18-60. Fri, April 24, and May 1, 7pm; Sat, 1 and 6pm; Sun, noon and 5pm. Through May 4. Berkeley Playhouse performs the Tony-winning musical comedy.

Vampire Lesbians of Sodom and **Sleeping Beauty or Coma** Live Oaks Theater, 1301 Shattuck, Berk; www.viragotheatre.org. \$28. Thu/17-Sat/19, 8pm. Virago Theatre Company performs Charles Busch's outrageous double bill. **Wittenberg** Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 4. Aurora Theatre Company performs David Davalos' comedy about reason versus faith. **SFBG**



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ARTS + CULTURE

F-ONE KITEBOARDER FADHLY BEY POPS A JUMP OUTSIDE THE GOLDEN GATE.
PHOTO BY SHAL JACOBOVITZ, COURTESY OF BAY AREA KITESURF/F-ONE

Wind it up

Always wanted to try kitesurfing? Here's how to get started

BY SAM DEVINE
arts@sfbg.com

CULTURE They're out there in the water at Ocean Beach and Crissy Field, whipping by the toll plaza, sailing giant kites like crescent moons. Those freaky, flying water monkeys — soaring around the bay via kites strong enough to tow cars — are kite-surfers, also called kiteboarders.

Thanks to its ideal mix of geography and weather, the Bay Area is a phenomenal place for the increasingly popular sport. "It's a world-class kiteboarding destination," says Jeff Kafka, owner of Burlingame kiteboarding school Wind Over Water. "You might have to wear a wetsuit most of the time, but we have some of the best wind in the world."

Kitesurfing is a combination of sailing, surfing, and power kiting, in which a large kite is used to pull a rider on any and all types of boards (surfboards, wakeboards) with and without foot straps. The kites range in size from as small as a kitchen table to as big as a bus; smaller kites are used in heavier winds, while bigger kites are used in lighter winds. The most common size is probably 12 meters (about as big as an average parking spot). Almost all kitesurfing kites have inflatable frames that keep them from sinking in the event of a crash.

Most kites have four lines that run to a control bar — letting the rider steer — which is hooked to a body harness that takes most of the pull. Quick release systems have evolved to reduce the kite's speed and even disconnect the rigging in the blink of an eye, drastically improving the safety of the sport. Contrast this to the sport's early-1980s origins, when brothers Bruno and Dominique Legaignoux launched the first water kites off the Atlantic coast of France. In those days, a hunting knife strapped to one's leg was considered a quick release system.

"A lot of people were getting hurt back then and we needed a



safer way to continue the sport," says Sandy Parker of the Kitopia School of Kiteboarding, in the Sacramento Delta. "That was part of the reason for forming the school."

While the Bay Area is a hotbed for the sport, there are International Kiteboarding Organization-certified schools all over the world equipped with jet skis and radio helmets, ready to get newbies into the water as safely as possible. Traditionally, students are started with "trainer" kites — two-lined kites with little more power than a toy stunt kite.

"The trainer kite's a good practice kite," says Kafka. "You can send somebody off and they can mess around with very little instruction."

But as safety systems and kites have advanced, some schools have begun putting large, powerful kites in people's hands sooner.

"I don't really recommend any trainer kite usage prior to coming out," says John von Tesmar, with Treasure Island's KiteTheBay. (His jet boat is named, appropriately, *Windseeker*.) "I hook the kite to the boat and, right then, you can get someone's virgin hands on the bar."

Either way, the next step is learning the safety systems, and how to independently steer a full-size kite. After that comes water maneuvers and then board start, when the student hopefully gets up and riding. This usually takes about four to six hours and is generally broken into two sessions. With lessons averaging around \$100 per hour, a lot of people — especially experienced surfers and snowboarders — try to avoid taking lessons.

"Saying that you're accomplished at boardsports but have zero kite experience is akin to saying you're excellent at hitting a ball with a mallet but don't know how to ride a horse, and now you want to play polo," says Rebecca Geffert of Boardsports School, which operates around the Bay Area. (Full disclosure: I am an

IKO-certified kitesurfing instructor and teach at Boardsports.) "The kite is the horse. It's all about kite control. Board skills are secondary."

Adds Royce Vaughn of Emeryville's KGB Kitesurfing, "At the end of the day, there are a lot of variables in kiteboarding. It's not just as easy as learning how to fly a kite and jumpin' on a board. There's a lot of safety involved."

Though lessons can be a bit steep, most shops give a discount on gear to students. Some will even throw in free lessons if you buy a complete set-up. And being involved with a school opens up a worldwide network of education, socializing, and employment. There's more than one globe-trotting telecommuter out there who supplements his or her traveling expenses by teaching kitesurfing. Or perhaps you want to get into snowkiting or racing. The sport is full of possibilities.

"Once you get the basic mechanics, it's just where you want to take it, what board you want to ride on, what types of tricks you want to do, or if you don't want to do any tricks at all," says Kafka. "Maybe you just want to have a nice afternoon ridin' along in the bay." **SFBG**

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Lucifer is such a drag

'The Weirdness' is Faust in the Information Age, with a strong dose of ironic detachment

BY STEVEN T. JONES

steve@sfbg.com

LIT In this workaday world we live in, it's good to inject a little weirdness. Mix in moments of the metaphysical and dabs of the divine into our banal, everyday existence. And you can start by grabbing a copy of *The Weirdness* (Melville House, 288 pp., \$16.95) and letting novelist Jeremy P. Bushnell do it for you.

The Faustian premise is a familiar one, with Lucifer showing up in hapless aspiring writer Billy Ridgeway's living room with that timeless offer of earthly greatness in exchange eternal servitude. Or something like that, because Billy is skeptical and won't sit through the Devil's PowerPoint presentation (yes, this is Faust in the Information Age) even though it comes with really great coffee.

From there, the journey begins, a slow buildup of character development to what becomes a wild ride navigating the battlefield between the Adversarial Manifestation and the human forces secretly arrayed against him, à la Harry Potter. But the real appeal of *The Weirdness* isn't the plot, as fun and fantastical as it may be.

No, the moments when I found myself enjoying this novel the most, the times when I laughed or smiled to myself with appreciation at the strength of the writing by this debut novelist, was when we peeked inside Billy's mind as the weirdness was unfolding around him.

Self-absorbed and filled with doubt, preoccupied with petty gripes and grievances, obsessing about that last tiff with his girlfriend, and wondering whether he's doing it right, the world inside Billy's mind is a comically hilarious counterpoint to the epic clash

of good and evil that is unfolding around him. I wasn't sure whether I wanted to slap the kid and give him a big hug, but either way it was the stuff that really elevated this novel.

In many ways, this is an illuminating parable for these times, particularly among the young technology and finance workers here in San Francisco, who obsess about the latest deal or app or foodie delight, oblivious to the epic struggles around them except for when those strange societies of passionate warriors confront them, when Billy and those who want nothing more than their own personal success and happiness are made aware that there are larger struggles going on in the world.

And then, Billy is mostly just irritated by the inconvenience of it all. When members of the Right-

Hand Path try to help Billy break free from the clutches of the devil, he just won't be told what to do or trouble himself with taking a stand, even though the secret cabal is based on the set of his favorite sci-fi television show, *Argentium Astrum*.

After all, these nerdy do-gooders took his cell phone and won't give it back, so Billy thinks that maybe he's better off working with Lucifer, who is at least offering to get his novel published, even though his own father turns out to be a top tier warrior against Satan, which causes poor Billy to feel more betrayed than loved or saved.

Don't worry, Billy is a piece of work, but he grows on you, even if you want to smack his whiny ass at times and maybe find yourself hoping the ever-charming Lucifer wins and subjects this kid to eternal hellfire. But by time Krishna shows up to save the day, you'll just wish you had more of this delightful novel still left to read. **SFBG**



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WEDNESDAY 16

"Globular Clusters of the Milky Way" Randall Museum, 199 Museum Way, SF; [www.randallmuseum.org](#). 7:30pm, free. Calling all *Cosmos* fans: UC Santa Cruz Professor of Astronomy Graeme Smith delivers this talk as part of the San Francisco Amateur Astronomers' 2014 lecture series.

Myra McPherson Green Arcade, 1680 Market, SF; [www.thegreenarcade.com](#). 7pm, free. The author discusses *The Scarlet Sisters: Sex, Suffrage, and Scandal in the Gilded Age*.

Elizabeth Scarboro and Louise Aronson Booksmith, 1644 Haight, SF; [www.booksmith.com](#). 7:30pm, free. The authors read from *My Foreign Cities and A History of the Present Illness*, respectively.

"Smack Dab" Magnet, 4122 18th St, SF; [www.magnets.org](#). 8pm, free. Open mic for writers and musicians, with featured performer Blair Hansen.

Kevin Young City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](#). 7pm, free. The poet reads from his new collection, *Book of Hours*.

THURSDAY 17

Kaya Press 20th Anniversary City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](#). 7pm, free. With Sesshu Foster, Gene Oishi, Amamath Rawa, and Shailja Patel.

"The Natural and Cultural History of Yerba Buena Island"

Randall Museum, 199 Museum Wy, SF; [www.randallmuseum.org](#). 7:30pm, free. The 2014 SF Natural History Lecture Series continues with this talk about Yerba Buena Island's ecological secrets by Ruth Gravanis.

FRIDAY 18

"Birding the Hill"

Corona Heights Park, behind Randall Museum, 199 Museum Way, SF; [www.randallmuseum.org](#). 8am, free. Beginning birders are welcome to this 2.5 hour walk scouting the park's avian inhabitants.



MEET THE EASTER BUNNY AND CHECK OUT "THE BIGGEST LITTLE PARADE IN SAN FRANCISCO" AT THE UNION STREET EASTER PARADE AND SPRING CELEBRATION ON SUN/20.

Egg hunts, carnival rides, games, live entertainment, and a barbecue competition between city agencies highlight this family-friendly Easter event. "Great Egg Hunt" Dunsmuir Hellman Historic Estate, 2960 Peralta Oaks Court, Oakl; [www.dunsmuir-hellman.com](#). Noon-3pm, \$3-5. Oakland's largest egg hunt (also on tap: a petting zoo, face painting, crafts, and more) covers the grounds of the 1899 mansion.

Northern California Cherry Blossom Festival Japantown, SF; [www.sfccherryblossom.org](#). Times and prices vary. Through Sun/20. Celebrate Japanese culture and the Japanese American community at this 47th annual street fair, boasting food booths, live music, martial arts demonstrations, and more.

"Party for the Planet" Oakland Zoo, 9777 Golf Links Rd, Oakl; [www.oaklandzoo.org](#). 10am-3pm, \$11.75-15.75. 50 local environmental organizations participate in this zoo bash, which will feature over 50 "interactive Earth Stations" throughout the facility. Plus: live animal presentations, live music, and more.

"SuperAwesome: Art and Giant Robot" and "Vinyl: The Sound and Culture of Records" Oakland Museum of California, 1000 Oak, Oakl; [www.museumca.org](#). 11am-5pm, \$6-20. Through July 27. Two new exhibits open today at OMCA: the first highlighting 15 artists associated with Asian and Asian American pop culture-focused magazine Giant Robot, and the second exploring "the social and cultural phenomenon of listening to, collecting, and sharing records."

SUNDAY 20

"Easter in Golden Gate Park" Hellman Hollow, Golden Gate Park, SF; [www.thesisters.org](#).

Children's Easter, 10am; main event, noon. Free. Hunky Jesus has risen! And this year, he's got Foxy Mary with him! It's the 35th year for the Sisters of Perpetual Indulgence's flamboyant Easter festivities. Crucial info: the theme is "The Emerald Jubilee, A 'Trip' to Oz;" and since Dolores Park is temporarily closed, it all goes down in Golden Gate Park.

Jack Kerouac School of Disembodied Poetics 40th Anniversary Party City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](#). 5pm, free. Andrea Rexillius hosts readings by Robert Gluck, Juliana Spahr, Cedar Sigo, Eric Baus, Michelle Naka Pierce, and Chris Pasuteri.

"The Szky Haggadah" Contemporary Jewish Museum, 736 Mission, SF; [www.thecjcm.org](#). 1-2pm, free with museum admission (\$10-12). Also April 27, 3-4pm. The Arthur Szky scholar discusses the artist's masterwork in this gallery talk.

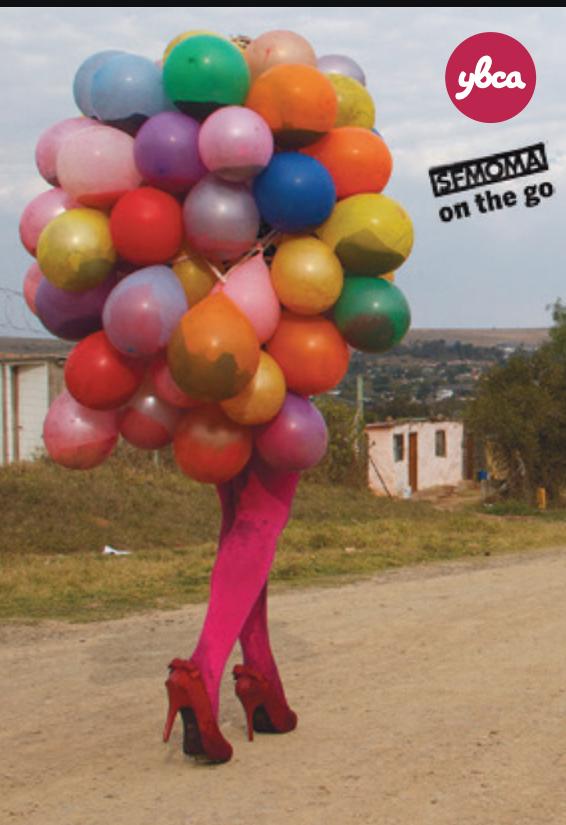
Union Street Easter Parade and Spring Celebration Union between Gough and Fillmore, SF; [www.srepproductions.com](#). 10am-5pm, free. A parade, an Easter bonnet contest, live entertainment, and lots of kid-friendly fun highlight this 23rd annual event.

TUESDAY 22

Doug Fine Booksmith, 1644 Haight, SF; [www.booksmith.com](#). 7:30pm, free. Celebrate Earth Day with this reading by the author of *Hemp Bound: Dispatches from the Front Lines of the Next Agricultural Revolution*.

Sixteen Rivers Press reading City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](#). 7pm. With poetry readings by Beverly Burch and Murray Silverstein. **SFBG**

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PUBLIC INTIMACY

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Public Intimacy: Art and Other Ordinary Acts in South Africa is jointly organized by YBCA and SFMOMA. Presenting support is generously provided by the Evelyn D. Haas Exhibition Fund at SFMOMA. Major support is provided by the James C. Hormel and Michael P. Nguyen Endowment Fund at SFMOMA. Generous support is provided by Meridee Moore and Kevin King, Mike Wilkins and Sheila Duigan, the Bellach Family Foundation, the YBCA Creative Council, Concepcion and Irwin Federman, the National Endowment for the Arts, the George Frederick Jewett Foundation, Ronald W. Garrity, Kate and Wes Mitchell, and the Yerba Buena Community Benefit District.

Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLD GALLERY.

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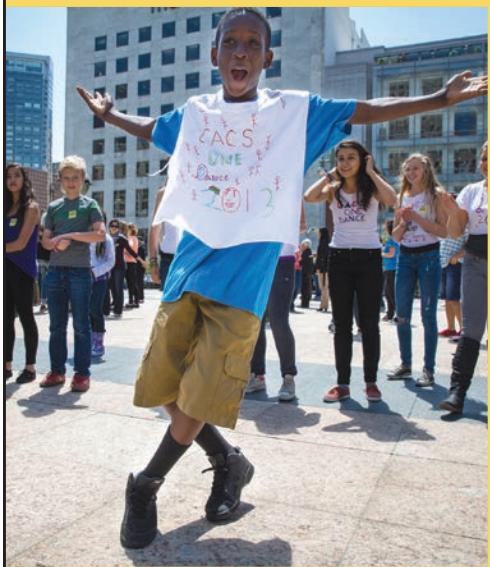
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Events for First-Timers

Dances for Camera—Film Screening
San Francisco Dance Film Festival
Sat, Apr 26, 2pm,
San Francisco Public Library
A History of Dance on Screen and a collection
of groundbreaking short dance films from
around the world will also be featured.

Fun with the Family

Dancing in the Park
Mark Foehringer Dance Project|SF,
Sat, Apr 26, 12pm, Music Concourse,
Golden Gate Park
Performances include: ballet, jazz,
contemporary, ethnic and more.

Travel the Globe

Tahitian Dance
Sun, Apr 27, 7pm, Maheo Uchiyama Center
for International Dance, Berkeley
Tahitian Dance style of dance is traditionally
inspired by island legends and stresses
intricate hip isolations, grace and stamina.

Health and Fitness

Preparing for a Long Career in Dance
Dancemedicine Department;
Saint Francis Memorial Hospital
Wed, Apr 30, 7pm,
Center for Sports Medicine, Walnut Creek
Movement sessions and short presentations
promoting important aspects of a dancer's
health for a long career.

New This Year

Global Grooves
Wed, Apr 30, 7:15pm,
Relictree Fitness, Oakland
A world dance fitness class with a strong
emphasis in West African dance.

Wild and Playful

Move to the Now
Amy Seiwert's Imagery & Post:Ballet
Sat, Apr 26, 6pm, 111 Minna Gallery, SF
Movement, music and art with performances
by over a dozen dance companies.

Inside the Dancer's Studio

Teen Dance Day, ODC
Sun, Apr 27, 2:30pm,
ODC Dance Commons, SF
Join teen dancers for a hip hop class, get
insider information on college dance
programs and enjoy a performance with
ODC Teen Company.

Closing Weekend

OAKLAND DANCE FESTIVAL
Dance-A-Vision Entertainment
Fri, May 2, 6pm, Oakland City Hall
This festival will be interactive with the
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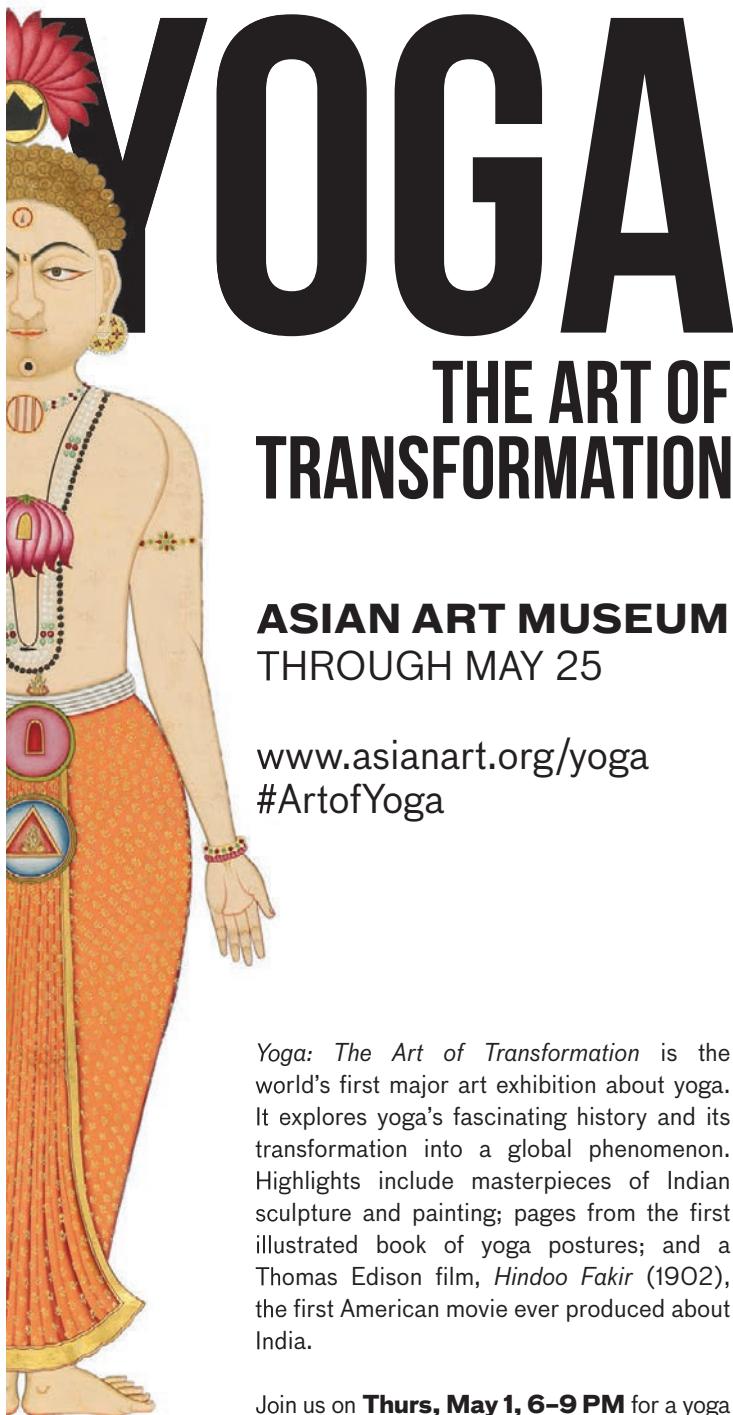
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Top Row (L-R): Photo by Kegan Marling; Guru Shradha and Tarangini School of Kathak Dance, Photo by Amitava Sarkar; Rashad Pridgen, Courtesy of Artist; Hala Dance, Photo by Carl Sermon



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Yoga: The Art of Transformation was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimji Motilal Foundation. Presentation at the Asian Art Museum is made possible with the generous support of The Bernard Osher Foundation, Helen and Rajnikant Desai, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elisa Haas Fund. Image: The chakras of the subtle body (detail), page 4 from a manuscript of the *Siddha Siddhanta Paddhati*, 1824, by Bulaki (Indian, active early 1800s). India; Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor and gold on paper. Courtesy of the Mehrangarh Museum Trust, RJS 2376.

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FILM



SOUL BROTHERS:
MULLER (ANTON
ADASINSKY) AND FAUST
(JOHANNES ZEILER)

Devil's advocate

BY DENNIS HARVEY
arts@sfbg.com

FILM It's taken nearly three years for Aleksandr Sokurov's *Faust* to get to the Bay Area. That seems apt for what was surely, in 2011, the least popular recipient of the Venice Film Festival's Golden Lion in decades. Jury chief Darren Aronofsky (whose own epic about God and man's purpose and such, *Noah*, is stone sober by contrast) called it the kind of movie that "changes you forever after you see it." Others — especially those who expect some resemblance to the "tragedy by Johann Wolfgang von Goethe" the film claims to be based on, perhaps its first insidious joke — registered reactions in the general realm of "WTF?"

But mostly, this *Faust* simply hasn't been seen very much, an odd fate for a fairly expensive art movie that purportedly Putin himself hoped would demonstrate the glory of modern Russian culture to the world. (Even if it is a German-language period piece shot in the Czech Republic.)

One can only imagine Vladimir's subsequent dismay, and possible avowals to never again back auteurs without the surnames Bondarchuk or Mikhalkov — men who can be counted on to grunt out macho, patriotic cine-blitzes that in proud testament to national nepotism invariably get chosen as Russia's official Oscar contenders. (Nikita Mikhalkov's massive 2011 bust *Burnt by the Sun 2: Citadel* nudged out *Faust* for that honor, prompting international hilarity.)

What can Sokurov be counted on for? He is a weirdo. Even his popular triumphs — 1997's rhapsodic *Mother and Son*; 2002's extraordinary 300-years-of-history-in-one-traveling-shot *Russian Ark* — are very rarefied stuff, disinterested in conventional narrative or making their meanings too clear. In production scale, *Faust* is Sokurov's biggest project, which hardly stops it also being possibly his most perverse. Whose idea was it to give this guy millions of euros in anticipation of something beautiful, accessible, or at least non-maddening? Surely a few heads rolled at the Russian Cinema Fund, Golden Lion or no.

But whatever bureaucrats' loss is our gain ... finally. *Faust* is compellingly, often hypnotically dreamlike and grotesque, a film not quite like any other. It rings bells redolent of certain classic 1970s Herzog features, and of course Sokurov's own prior ones



(as well as those by his late mentor Tarkovsky). But it has a stoned strangeness all its own. It's not 140 minutes you should enter lightly, because you are going to exit it headily, drunk off the kind of questionable homebrew elixir that has a worm floating in it.

Bruno Delbonnel's camera dives headlong from celestial clouds into a clammy mittle-Yurropean town in which the thin margin between pissy bourgeoisie and dirty swine is none too subtly delineated when a funeral march collides with a cartful of porkers. Starving — for love, for lunch, for any sign that God isn't just a nagging personal delusion — is Professor Faust (the marvelously plastic Johannes Zeiler), whom we meet dissecting a corpse in his filthy studio. Asked by bonkers assistant Wagner (Georg Friedrich) where the soul dwells, he shrugs "There's only rubbish in here," yanking out the most gratuitous onscreen innards since *Andy Warhol's Frankenstein* (1973). Impoverished and hungry, the questionably good doctor is an easy mark for Mephistophelean monstrel Mauricius Muller (physical theater specialist Anton Adasinsky), an insinuating snake who claims the soul is "no heavier than a coin," and will happily relieve Faust of his in return for some slippery satisfactions.

Their endless day together encompasses a rowdy inn, the vaguely unsavory pursuit of dewy Margarete (Isolda Dychauk), and finally a sort of death in a volcanic landscape that's like the setting for a creation myth — one encompassing both the religion Faust resists and the science he practices merely as "something to do to fill the void," comparing it to his inamorata's knitting.

There's also the revelation of a naked Muller at the baths as some sort of a-human, asexual fleshy lump, with useless penis-tail on his backside; the unrecognizable fleeting specter of Hanna Schygulla as

Sokurov's 2011 'Faust' finally makes its local debut

Frau Muller; a monkey on the moon glimpsed through telescope; poor Wagner revealing the "homunculus" he's bred from "oils of asparagus and dandelion mixed with hyena's liver," a pathetic tiny monster as doomed as the *Eraserhead* (1977) baby.

Faust completes Sokurov's tetralogy on power and corruption, which otherwise consisted of druggy fantasias about real historical leaders: 1999's *Moloch* about Hitler, which showed once at the San Francisco International Film Festival; 2001's *Taurus* (Stalin), which hardly played anywhere; and 2005's stilted *The Sun* (Emperor Hirohito), which rather inexplicably played everywhere. Coming complete with the director's trademark distortion effects (in both color tinting and image aspect), *Faust* has a soft, queasy, pickled feel, like a disquieting dream too fascinating to wake yourself from. Andrey Sige's orchestral score rolls beneath dislocating visuals, a constant wave assuring no one aboard gains their sea legs.

For all actual mention of the soul in a script devised with prior collaborators Yuri Arabov and Marina Koreneva, this is a less "spiritual" film than many Sokurov has managed before. God (or whomever) knows you are likelier to sense his very Russian mysticism as a redemptive force in *Mother and Son*, not to mention 2007's *Alexandra* or such Soviet-era cries in the dark as *Days of Eclipse* (1988) or *The Second Circle* (1990). *Faust* is beautiful in its distinctive aesthetics, even if its view of human existence is philosophically, ornately ugly. It's also antic in the semi-subterranean way you might expect from a once frequently-banned artist raised in Siberia. Nearly a decade ago he said this project would be "a very colorful, elegant picture with a lot of Strauss music and a smell of chocolate." Always with the jokes, that Sokurov. **SFBG**

FAUST opens Fri/18 at the Roxie Theater.

SPANNING TIME: THOUGH IT'S NOT MENTIONED IN THE FILM, TILDA SWINTON (LEFT) HAS SAID THAT HER CHARACTER IS THOUSANDS OF YEARS OLD — WHILE TOM HIDDLESTON'S ADAM IS A MERE 500.

Blood lush

Three decades into his career, indie stalwart Jim Jarmusch delivers one of his best

BY CHERYL EDDY
cheryl@sfbg.com

FILM It's difficult to think of an American filmmaker who has so consistently conveyed a sense of *cool* more than Jim Jarmusch. Since his cinematic emergence — minimalist, black-and-white early efforts *Stranger than Paradise* (1984) and *Down By Law* (1986) helped launch the era's culture-changing indie film movement — he's never been pretentious or tempted by a big paycheck to direct something that doesn't adhere to his unique artistic vision. This vision tends to include characters who are highly intelligent loners; scenes of driving, especially at night; unexpected yet perfect soundtrack choices (Screamin' Jay Hawkins!); and casting international actors (Roberto Benigni) in their first notable stateside roles, as well as musicians (Tom Waits, the RZA).

Jarmusch has subverted genre films before — you don't have to dig deep to find fierce defenders of 1995 Western *Dead Man* or 1999 gangster tale *Ghost Dog: The Way of the Samurai* — but his latest, *Only Lovers Left Alive*, is poised to be his biggest commercial hit to date. That's not merely because it's a vampire film, though this concession to trendiness will certainly work in its favor, as will the casting of high-profile *Avengers* (2012) star Tom Hiddleston. But this is still a *Jarmusch* vampire movie, and though it may be more accessible than some of the director's more existential entries, it's still wonderfully weird, witty, and — natch — drenched in cool.

The opening credits deploy a gothic, blood red font across a night sky — a winking nod to the aesthetics of Hammer classics like *Horror of Dracula* (1958). Then, the camera begins to rotate, filming a record as it plays, and symbolizing the eternal life of the two figures who've entered the frame: gloomy Adam (Hiddleston, rocking a bedhead version of Loki's dark 'do), who lurks not

in a crumbling Transylvanian castle, but a crumbling Detroit mansion, and exuberant Eve (Tilda Swinton, so pale she seems to glow), who dwells amid piles of books in Tangier.

These two — are they the first couple in history, or just named for them? — live apart, partially due to the hassle of traveling when one can't be in the sun (red-eye flights are a must). Yet they remain entangled in spirit, a phenomenon referenced amid much talk of what Einstein called "spooky action at a distance." Adam spends his nights stroking his rare-instrument collection and composing dirges he's reluctantly been sharing, despite his distrust of the "rock 'n' roll kids" who like to ring his doorbell. In centuries past, he hung out with Byron and Shelley, but believes today's humans are "zombies" who live in fear of their own imaginations. (Never before has anyone pronounced "YouTube" with such sneering disdain.) Basically, he's over it — going so far as to enlist Ian (Anton Yelchin), the one Detroit senecker he trusts, to track down a very special type of bullet. Made of wood. You know where this is going.

Over the phone from Morocco (she uses an iPhone; he uses electronics wizardry to rig calls through his old-school TV), Eve senses something's not right, so she mobilizes for a long-overdue visit. Their reunion is glorious, complete with cruises around Detroit's decaying landscape, with an in-joke pause outside the childhood home of Jack White, who appeared in Jarmusch's 2003 *Coffee and Cigarettes* and no doubt inspired Adam's character.

Since, lest we forget, these romantic, sunglass-clad hipsters are also ancient vampires, the acquisition of blood untainted by modern illnesses is shown to be a continuous concern. Murder is not ideal, especially when one is highly invested in keeping an extremely low profile, so Adam has a deal worked out with a nervous local

doctor, hilariously played by Jeffrey Wright; Eve gets "the good stuff" from her Tangier hook-up, fellow undead-ite Christopher Marlowe (Jarmusch regular John Hurt). The drug-addiction metaphor, a frequent vampire-tale device, is made overtly obvious; sips of blood inspire ecstatic swoons, and a dwindling supply is seen as justification for reckless behavior.

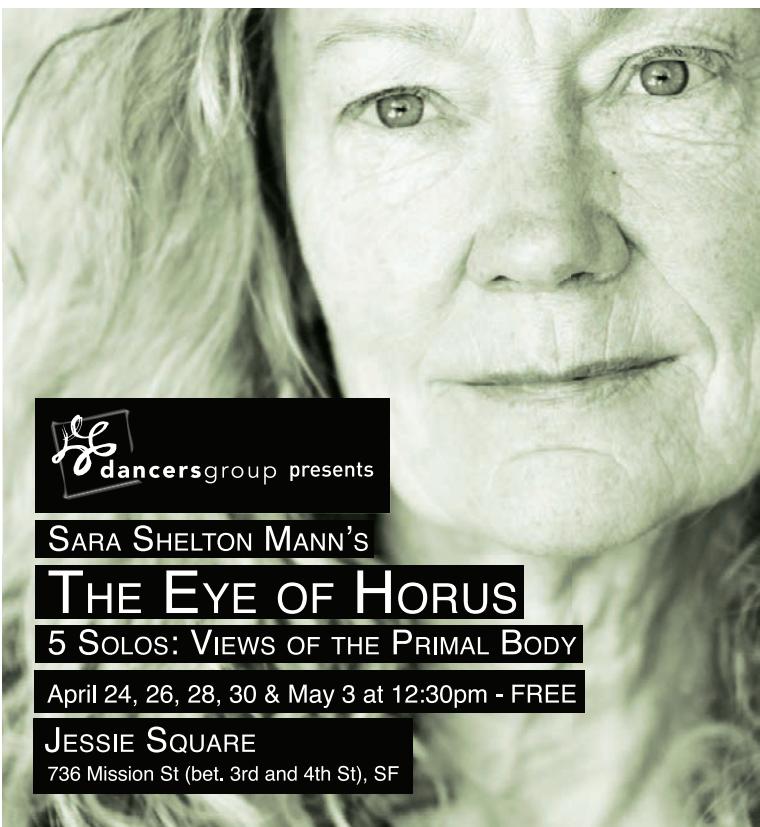
Unlike those old Hammer films, there's no stake-wielding Van Helsing type pursuing these creatures of the night. Unlike the *Twilight* films, there's no rival supernatural faction, either. If there's a villain, it's actual and emotional vampire Ava (Mia Wasikowska), Eve's bad-penny sibling, who swoops in during a full moon for a most unwelcome visit. She's been bumming around LA ("Ugh, zombie central," groans Adam), but misses her sister — and as exaggeratedly obnoxious as this character is, living forever while everyone else ages and dies around you *would* get lonely. Plus, it's Jarmusch's way of making sure things don't get too serious. Sure, some vampires are soulful, existentially tortured musical geniuses — but some of 'em are shallow, impulsive brats who just wanna have fun. It takes all kinds.

Only Lovers Left Alive's biggest antagonist is simply the outside world, with its epidemics of dull minds and blood-borne diseases. "The vampire is a resonant metaphor," Jarmusch writes in the film's press notes. "Adam and Eve are metaphors for the present state of human life." But the takeaway isn't dour in the slightest, for this is also a gorgeously filmed (by frequent François Ozon collaborator Yorick Le Saux), sharply realized dark comedy. The delight Jarmusch takes in tweaking the vampire mythos — sunlight most certainly kills, but garlic is "a superstition" — is just as enjoyable as his interest in exploring the agony, ecstasy, and uneventful lulls of immortality. **SFBG**

ONLY LOVERS LEFT ALIVE opens Fri/18 in SF.



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FILM LISTINGS

AERIAL VIEW OF ICELAND AS SEEN IN WATERMARK, A NEW DOC FOLLOWING RENOWNED PHOTOGRAPHER EDWARD BURTYNSKY.

PHOTO BY EDWARD BURTYNSKY

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarondo. For rep house showtimes, see Rep Clock. For complete listings, see [www.sfbg.com](#).

OPENING

Bears John C. Reilly narrates this DisneyNature documentary about grizzlies in Alaska. (1:26) *Shattuck*.

Faust See "Devil's Advocate." (2:14) *Roxie*. **A Haunted House 2** Marlon Wayans returns to star in this sequel, which spoofs last year's *The Conjuring*, among other targets. (1:26)

Heaven is for Real No. (1:40)

Only Lovers Left Alive See "Blood Lush." (2:03) *Embarcadero*.

The Railway Man The lackluster title — OK, it's better than that of director Jonathan Teplitzky's last movie, 2011's *Burning Man*, which confused sad Burners everywhere — masks a sensitive and artful adaptation of Eric Lomax's book, based on a true story, about an English survivor of WWII atrocities. As *Railway Man* unfolds, we find Eric (Colin Firth), a stammering, attractive eccentric, oddly obsessed with railway schedules, as he meets his sweet soul mate Patti (Nicole Kidman) in vaguely mid-century England. Their romance, however, takes a steep, downward spiral when Patti discovers her new husband's quirks overlay a deeply damaged spirit, one with scars that never really healed. As Eric grows more isolated, his best friend Finlay (Stellan Skarsgård) reveals some of their experiences as POWs forced to toil on the seemingly impossible-to-build Thai-Burma Railway by Japanese forces. The brutality of the situation comes home when the young Eric (played by Jeremy Irvine of 2011's *War Horse*) takes the rap for building a radio and undergoes a period of torture. The horror seems recitable when Finlay discovers that the most memorable torturer Nagase (played at various ages by Taro Ishida and Hiroyuki Sanada) is still alive and, outrageously, leading tours of the area. Revenge is sweet, as so many other movies looking at this era have told us, but *Railway Man* strives for a deeper, more difficult message while telling its story with the care and attention to detail that points away from the weedy jungle of a traumatic past — and toward some kind of true north where reconciliation lies. (1:53) *Albany*, *Embarcadero*. (Chun)

That Demon Within Hong Kong action director Dante Lam's latest resides firmly within his preferred wheelhouse of hyper-stylized cops-and-robbers thrillers, though this one's more ghoulish than previous efforts like 2008's *Beast Stalker*. Merciless bandits — identities concealed behind traditional masks — have been causing all kinds of trouble, heisting diamonds, mowing down bystanders, blowing up cars, exchanging mad gunfire with police, etc. After he's injured in one such battle, sinister Hon (Nick Cheung), aka "the Demon King," stumbles to the hospital, where cop Dave (Daniel Wu) donates blood to save the man's life, not realizing he's just revived HK's public enemy number one. The gangster is soon back to his violent schemes, and Dave — a withdrawn lone given to sudden rage spirals — starts having spooky hallucinations (or are they memories?) that suggest either the duo has some kind of psychic connection, or that Dave is straight-up losing his mind. Meanwhile, a police



inspector everyone calls "Pops" (Lam Kar-wah) becomes obsessed with taking Hon down, with additional tension supplied by crooked cops and infighting among the criminal organization. Does an overwrought, mind-warpingly brutal finale await? Hell yes it does. (1:52) *Metreon*. (Eddy)

Transcendence Academy Award-winning cinematographer Wally Pfister (2010's *Inception*) makes his directorial debut with this sci-fi thriller about an AI expert (Johnny Depp) who downloads his own mind into a computer, with dangerously chaotic results. (1:59) *California*, *Four Star*, *Marina*.

Watermark Daring to touch the hem of — and then surpass — Godfrey Reggio's trippy-movie-slash-visual-essays (1982's *Koyaanisqatsi*, 2013's *Visitors*) and their sumptuous visual delights and global expansiveness, with none of the cheese or sensational aftertaste, *Watermark* reunites documentarian Jennifer Baichwal and photographer Edward Burtynsky, the latter the subject of her 2006 film, *Manufactured Landscapes*. Baichwal works directly with Burtynsky, as well as DP Nick de Pencier, as the artist assembles a book on the ways water has been shaped by humans. Using mostly natural sound and an unobtrusive score, she's able to beautifully translate the sensibility of Burtynsky's still images by following the photographer as he works, taking to the air and going to ground with succinct interviews that span the globe. We meet scientists studying ice cores drilled in Greenland,

Chinese abalone farmers, leather workers in Bangladesh, and denizens on both sides of the US/Mexico border who reminisce about ways of life that have been lost to dams. Even as it continually, indirectly poses questions about humans' dependence on, desire to control, and uses for water, the movie always reminds us of the presence and majesty of oceans, rivers, and tributaries with indelible images — whether it's a time-lapse study of the largest arch dam in the world; the glorious mandalas of water drilling sites related to the Ogallala Aquifer; or a shockingly stylized scene of Chinese rice terraces that resembles some lost Oskar Kokoschka woodcut. While striking a relevant note in a drought-stricken California, *Watermark* reaches a kind of elegant earthbound poetry and leaves one wondering what Baichwal and Burtynsky will grapple with next. (1:31) *Opera Plaza*, *Shattuck*. (Chun)

ONGOING

Captain America: The Winter Soldier Marvel's most wholesome hero returns in this latest film in the Avengers series, and while it doesn't deviate from the expected formula (it's not a spoiler to say that yes, the world is saved yet again), it manages to incorporate a surprisingly timely plot about the dangers of government surveillance. Steve Rogers (Chris Evans), hunkiest 95-year-old ever, is still figuring out his place in the 21st century after his post-World War II deep freeze. Nick Fury (Samuel L. Jackson) has him running random rescue missions with the help of Black Widow (Scarlett Johansson), but SHIELD is working on a top-secret project that will allow it to predict crimes before they occur. It isn't long before Cap's distrust of the weapon — he may be old-fashioned, but he ain't stupid — uncovers a sinister plot led by a familiar enemy, with Steve's former BFF Bucky doing its bidding as the science-experiment-turned-assassin Winter Soldier (Sebastian

Stan). Anthony Mackie, Robert Redford, and series regular Cobie Smulders are fine in supporting roles, and Johansson finally gets more to do than punch and pose, but the likable Evans ably carries the movie — he may not have the charisma of Robert Downey Jr., but he brings wit and depth to a role that would otherwise be defined mainly by biceps and CG-heavy fights. Oh, and you know the drill by now: superfans will want to stick around for two additional scenes tucked into the end credits. (2:16) *Balboa*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Eddy)

Dom Hemingway We first meet English safecracker Dom (Jude Law) as he delivers an extremely verbose and flowery ode to his penis, addressing no one in particular, while he's getting blown in prison. Whether you find this opening a knockout or painfully faux will determine how you react to the rest of Richard Shepard's new film, because it's all in that same overwritten, pseudo-shocking, showoff vein. Sprung after 12 years, Dom is reunited with his former henchman Dickie (Richard E. Grant), and the two go to the South of France to collect the reward owed for not ratting out crime kingpin Mr. Fontaine (Demian Bichir). This detour into the high life goes awry, however, sending the duo back to London, where Dom — who admits having "anger issues," which is putting it mildly — tries to woo a new employer (Jurnay Hunter) and, offsetting his general loutishness with mawkish interludes, to re-ingratiate himself with his longestranged daughter (Emilia Clarke). Moving into Guy Ritchie terrain with none of the deftness the same writer-director had brought to debunking James Bond territory in 2006's similarly black-comedic crime tale *The Matador*, *Dom Hemingway* might bludgeon some viewers into sharing its air of waggish, self-conscious merriment. But like Law's performance, it labors so effortfully hard after that affect that you're just as likely to find the whole enterprise overbearing. (1:33) *Metreon*, *Sundance Kabuki*. (Harvey)

Finding Vivian Maier Much like *In the Realms of the Unreal*, the 2004 doc about Henry Darger, *Finding Vivian Maier* explores the lonely life of a gifted artist whose talents were discovered posthumously. In this case, however, the filmmaker — John Maloof, who co-directs with Charlie Siskel — is responsible for Maier's rise to fame. A practiced flea-market hunter, he picked up a carton of negatives at a 2007 auction; they turned out to be striking examples of early street photography. He was so taken with the work (snapped by a woman so obscure she was un-Google-able) that he began posting images online. Unexpectedly, they became a viral sensation, and Maloof became determined to learn more about the camerawoman. Turns out Vivian Maier was a career nanny in the Chicago area, with plenty of former employers to share their memories. She was an intensely private person who some remembered as delightfully adventurous

and others remembered as eccentric, mentally unstable, or even cruel; she was a hoarder who was distrustful of men, and she spoke with a maybe-fake French accent. And she was *obsessed* with taking photographs that she never showed to anyone; the hundreds of thousands now in Maloof's collection (along with 8mm and 16mm films) offer the only insight into her creative mind. "She had a great eye, a sense of humor, and a sense of tragedy," remarks acclaimed photographer Mary Ellen Mark. "But there's a piece of the puzzle missing." The film's central question — why was Maier so secretive about her hobby? — may never be answered. But as the film also suggests, that mystery adds another layer of fascination to her keenly observed photos. (1:23) *Clay*. (Eddy)

The Galapagos Affair: Satan Came to Eden

Extensive archival footage and home movies (plus one short, narrative film) enhance this absorbing doc from San Francisco-based Dayna Goldfine and Dan Geller (2005's *Ballets Russes*). It tells the tale of a double murder that occurred in the early 1930s on Floreana — the most remote of the already scarcely-populated Galapagos Islands. A top-notch cast (Cate Blanchett, Diane Kruger, Connie Nielsen, Josh Radnor) gives voice to the letters and diary entries of the players in this stranger-than-fiction story, which involved an array of Europeans who'd moved away from civilization in search of utopian simplicity — most intriguingly, a maybe-fake Baroness and her two young lovers — and realized too late that paradise isn't all it's cracked up to be. Goldfine and Geller add further detail to the historic drama by visiting the present-day Galapagos, speaking with residents about the lingering mystery and offering a glimpse of what life on the isolated islands is like today. (2:00) *Embarcadero*. (Eddy)

The Grand Budapest Hotel

Is this the first Wes Anderson movie to feature a shootout? It's definitely the first Anderson flick to include a severed head.

That's not to say *The Grand Budapest Hotel*, "inspired by" the works of Austrian novelist Stefan Zweig, represents too much of a shift for the director — his intricate approach to art direction is still very much in place, as are the deadpan line deliveries and a cast stuffed with Anderson regulars. But there's a slightly more serious vibe here, a welcome change from 2012's tooth-achingly twee *Moonrise Kingdom*. Thank Ralph Fiennes' performance as liberally perfumed concierge extraordinaire M. Gustave, which mixes a shot of melancholy into the whimsy, and newcomer Tony Revolorio as Zero, his loyal lobby boy, who provides gravitas despite only being a teenager. (Being played by F. Murray Abraham as an older adult probably helps in that department.) *Hotel's* early 20th century Europe setting proves an ideal canvas for Anderson's love of detail — the titular creation rivals Stanley Kubrick's rendering of the Overlook Hotel — and his supporting cast, as always, looks to be enjoying the hell out of being a part of Anderson's universe, with Willem Dafoe, Jeff Goldblum, and Adrien Brody having particularly oversized fun. Is this the best Wes Anderson movie since 2001's *The Royal Tenenbaums*? Yes. (1:40) *Balboa*, *1000 Van Ness*, *Presidio*, *SF Center*, *Sundance Kabuki*, *Vogue*. (Eddy)

Jodorowsky's Dune A Chilean émigré to Paris, Alejandro Jodorowsky had avant-garde interests that led him from theater and comic book art to film, making his feature debut with 1968's *Fando y Lis*. Undaunted by its poor reception, he created *El Topo* (1970), a blood-soaked mix of spaghetti western, mysticism, and Buñuelian parabolic grotesquerie that became the very first "midnight movie." After that success, he was given nearly a million dollars to "do what he wanted" with 1973's similarly out-there *The Holy Mountain*, which became a big hit in Europe. French producer Michel Seydoux asked Jodorowsky what he'd like to do next: *Dune*, he said. In many ways it seemed a perfect match of director and material. Yet *Dune* would be an enormous undertaking in terms of scale, expense, and technical challenges. What moneymen in their right mind would entrust this flamboyant genius/nut job with it? They wouldn't, as it turned out. So doc *Jodorowsky's Dune* is the story of "the greatest film never made," one that's brain-expanding enough in description alone. But there's more than description to go on here, since in 1975 the director and his collaborators created a beautifully detailed volume of storyboards and other preproduction minutiae they hoped would lure Hollywood studios aboard this space phantasmagoria. From this goldmine of material, as well as input from the surviving participants, Pavich is able to reconstruct not just the film's making and unmaking, but to an extent the film itself — there are animated storyboard sequences here that offer just a partial yet still breathtaking glimpse of what might have been. (1:30) *Embarcadero*. (Harvey)

Joe "I know what keeps me alive is restraint," says Nicolas Cage's titular character, a hard-drinking,

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CUB CLUB: DISNEYNATURE'S *BEAR*S, NARRATED BY JOHN C. REILLY, OPENS FRI/18.
PHOTO BY OLIVER SCHOLEY

taciturn but honorable semi-loner who supervises a crew of laborers clearing undesirable trees in the Mississippi countryside. That aside, his business is mostly drinking, occasionally getting laid, and staying out of trouble — we glean he's had more than enough of the latter in his past. Thus it's against his better judgment that he helps out newly arrived transient teen Gary (the excellent Tye Sheridan, of 2012's *Mud* and 2011's *The Tree of Life*), who's struggling to support his bedraggled mother and mute sister. Actually he takes a shine to the kid, and vice versa; the reason for caution is Gary's father, whom he himself calls a "selfish old drunk." And that's a kind description of this vicious, violent, lazy, conscienceless boozehound, who has gotten his pitiful family thrown out of town many times before and no doubt will manage it once again in this new burg, where they've found an empty condemned house to squat in. David Gordon Green's latest is based on a novel by the late Larry Brown, and like that writer's prose, its considerable skill of execution manages to render serious and grimly palatable a steaming plate load of high white trash melodrama that might otherwise be undigestible. (Strip away the fine performances, staging and atmosphere, and there's not much difference between Joe and the retro Southern grind house likes of 1969's *Shanty Tramp*, 1974's *Gator Bait* or 1963's *Scum of the Earth*.) Like *Mud* and 2011's *Killer Joe*, this is a rural Gothic neither truly realistic or caricatured to the point of parody, but hanging between those two poles — to an effect that's impressive and potent, though some may not enjoy wallowing in this particular depressing mire of grotesque nastiness en route to redemption. (1:57) *Metreon, Presidio.* (Harvey)

Noah Darren Aronofsky's Biblical epic begins with a brief recap of prior Genesis events — creation is detailed a bit more in clever fashion later on — leading up to mankind's messing up such that God wants to wipe the slate clean and start over. That means getting Noah (Russell Crowe), wife Naameh (Jennifer Connelly), and their three sons and one adopted daughter (Emma Watson) to build an ark that can save them and two of every animal species from the imminent slate-wiping Great Flood. (The rest of humanity, having sinned too much, can just

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feed the fishes.) They get some help from fallen angels turned into Ray Harryhausen-type giant rock creatures voiced by Nick Nolte and others. There's an admirable brute force and some startling imagery to this uneven, somber, Iceland-shot tale "inspired" by the Good Book (which, needless to say, has endured more than its share of revisions over the centuries). Purists may quibble over some choices, including the device of turning minor Biblical figure Tubal-Cain (Ray Winstone) into a royal-stowaway villain, and political conservatives have already squawked a bit over Aronofsky's not-so-subtle message of eco-consciousness, with Noah being bade to "replenish the Earth" that man has hitherto rendered barren. But for the most part this is a respectable, forceful interpretation that should

stir useful discussion amongst believers and nonbelievers alike. Its biggest problem is that after the impressively harrowing flood itself, we're trapped on the ark dealing with the lesser crises of a pregnancy, a discontented middle son (Logan Lerman), and that stowaway's plotting — ponderous intrigues that might have been leavened if the director had allowed us to hang out with the animals a little, rather than sedating the whole menagerie for the entire voyage. (2:07) *1000 Van Ness, SF Center, Sundance Kabuki.* (Harvey)

Oculus Tim (Brenton Thwaites) and Kaylie (Karen Gillan) are grown siblings with a horrible shared past: When they were children, their parents (Rory Cochrane, Katee Sackhoff) moved them all into a nice suburban house, decorating it with, among

other things, a 300-year-old mirror. But that antique seemed to have an increasingly disturbing effect on dad, then mom too, to ultimately homicidal, offspring-orphaning effect. Over a decade later, Tim is released from a juvenile mental lockup, ready to live a normal life after years of therapy have cleaned him of the supernatural delusions he think landed him there in the first place. Imagine his dismay when Kaylie announces she has spent the meantime researching aforementioned "evil mirror" — which turns out to have had a very gruesome history of mysteriously connected deaths — and painstakingly re-acquiring it. She means to destroy it so it can never wreak havoc, and has set up an elaborate room of camcorders and other equipment in which to "prove" its malevolence first, with Tim her very reluctant helper. Needless to say, this experiment (which he initially goes along with only in order to debunk the whole thing for good) turns out to be a very, very bad idea. The mirror is clever — demonically clever. It can warp time and perspective so our protagonists don't know whether what they're experiencing is real or not. Expanding on his 2006 short film (which was made before his excellent, little-seen 2011 horror feature *Absentia*), Mike Flanagan's tense, atmospheric movie isn't quite as scary as you might wish, partly because the villain (the spirit behind the mirror) isn't particularly well-imagined in generic look or murky motivation. But it is the rare new horror flick that is genuinely intricate and surprising plot-wise

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CONT>>

— no small thing in the current landscape of endless remakes and rehashes. (1:44) *Meteore*, *1000 Van Ness*. (Harvey)

On My Way Not for nothing too does the title *On My Way* evoke *Going Places* (1974); director Emmanuelle Bercot is less interested in exploring Catherine Deneuve's at-times-chilled hauter than roughing up, grounding, and blowing fresh country air through that still intimidatingly gorgeous image. Deneuve's Bettie lost her way long ago — the former beauty queen, who never rose beyond her Miss Brittany status, is in a state of stagnation, working at her seafood restaurant, having affairs with married men, living with her mother, and still sleeping in her girlhood room. One workday mid-lunch hour, she gets in her car and drives, ignoring all her ordinary responsibilities and disappearing down the wormhole of dive bars and back roads. She seems destined to drift until her enraged, equally lost daughter Muriel (Camille) calls in a favor: give her son Charly (Nemo Schiffman) a ride to his paternal grandfather's. It's chance to reconnect and correct course, even after Bettie's money is spent; her restaurant appears doomed, and the adorable, infuriating Charly acts out. The way is clear, however: what could have been a musty, predictable affair, in the style of so many boomer tales in the movie houses these days, is given a crucial infusion of humanity and life, as Bercot keeps an affectionate eye trained on the unglamorous everyday attractions of a French backwater and Deneuve works that ineffable charm that draws all eyes to her onscreen. Her Bettie may have kicked her cigarette habit long ago, but she's still smokin' — in every way. (1:53) *Embarcadero*. (Chun)

Particle Fever "We are hearing nature talk to us," a physicist remarks in awe near the end of *Particle Fever*, Mark Levinson's intriguing doc about the 2012 discovery of the Higgs boson particle. Earlier, another scientist says, "I've never heard of a moment like this in [science] history, where an entire field is hanging on a single event." The event, of course, is the launch of the Large Hadron Collider, the enormous machine that enabled the discovery. Though some interest in physics is probably necessary to enjoy *Particle Fever*, extensive knowledge of quarks and such is not, since the film uses elegant

animation to refresh the basics for anyone whose eyes glazed over during high-school science. But though he offers plenty of context, Levinson wisely focuses his film on a handful of genial eggheads who are involved in the project, either hands-on at the European Organization for Nuclear Research (CERN), or watching from afar as the mighty LHC comes to life. Their excitement brings a welcome warmth to the proceedings — and their "fever" becomes contagious. (1:39) *Opera Plaza*. (Eddy) **The Raid 2** One need not have seen 2011's *The Raid: Redemption* to appreciate this latest collaboration between Welsh director Gareth Evans and Indonesian actor, martial artist, and fight choreographer Iko Uwais — it's recommended, of course, but the sequel stands alone on its own merits. Overstuffed with gloriously brutal, cleverly choreographed fight scenes, *The Raid 2* — sometimes written with the subtitle "Berandal," which means "thugs" — picks up immediately after the events of the first film. Quick recap of part one: a special-forces team invades an apartment tower controlled by gangsters. Among the cops is idealistic Rama (Uwais). Seemingly bulletproof and fleet of fists and feet, Rama battles his way floor-by-floor, encountering machete-toting heavies and wild-eyed maniacs; he also soon realizes he's working for a police department that's as corrupt as the gangster crew. *The Raid*'s gritty, unadorned approach resonated with thrillseeking audiences weary of CG overload. A second *Raid* film was inevitable, especially since Evans — who became interested in Indonesian martial arts, or pencak silat, while working on 2007 doc *The Mystic Art of Indonesia* — already had its story in mind: Rama goes undercover within a criminal organization, a ploy that necessitates he do a prison stint to gain the trust of a local kingpin. Naturally, not much goes according to plan, and much blood is shed along the way, as multiple power-crazed villains set their sinister plans into motion. With expanded locations and ever-more daring (yet bone-breakingly realistic) fight scenes aplenty — including a brawl inside a moving vehicle, and a muddy, bloody prison-yard riot — *The Raid 2* more than delivers. Easily the action film of the year so far, with no contenders likely to topple it in the coming months. (2:19) *Meteore*, *1000 Van Ness*, *Sundance Kabuki*. (Eddy) **Under the Skin** At the moment, Scarlett Johansson

is playing a superhero in the world's top blockbuster. Her concurrent role in Jonathan Glazer's *Under the Skin* — the tale of an alien who comes to earth to capture men, but goes rogue once her curiosity about the human world gets the better of her — could not be more different in story or scope. Her character's camouflage (dark wig, thickly-applied lipstick) was carefully calibrated to make her unrecognizable, since Glazer (2000's *Sexy Beast*) filmed the alien's "pick-up" scenes — in which Johansson's unnamed character cruises around Glasgow in a nondescript van, prowling for prey — using hidden cameras and real people who had no idea they were interacting with a movie star. The film takes liberties with its source material (Michel Faber's novel), with "feeding" scenes that are far more abstract than as written in the book, allowing for one of the film's most striking visual motifs. After the alien seduces a victim, he's lured into what looks like a run-down house. The setting changes into a dark room that seems to represent an otherworldly void, with composer Mica Levi's spine-tingling score exponentially enhancing the dread. What happens next? It's never fully explained, but it doesn't need to be. When the alien begins to mistakenly believe that her fleshy, temporary form is her own, she abandons her predatory quest — but her ill-advised exploration of humanity leads her into another dark place. A chilling, visceral climax caps one of the most innovative sci-fi movies in recent memory. (1:47) *SF Center, Sundance Kabuki*. (Eddy)

Le Week-End Director Roger Michell and writer Hanif Kureishi first collaborated two decades ago on *The Buddha of Suburbia*, when the latter was still in the business of being Britain's brashest multiculti hipster voice. But in the last 10 years they've made a habit of slowing down to sketching portraits of older lives — and providing great roles for the nation's bottomless well of remarkable veteran actors. Here Lindsay Duncan and Jim Broadbent play a pair of English academics trying to re-create their long-ago honeymoon's magic on an anniversary weekend in Paris. They love each other, but their relationship is thorny and complicated in ways that time has done nothing to smooth over. This beautifully observed duet goes way beyond the usual adorable-old-coot terrain of such stories on screen; it has charm and humor, but these are unpredictable, fully rounded characters, not comforting caricatures. Briefly turning this into a seriocomic three-way is Most Valuable Berserker Jeff Goldblum as an old friend encountered by chance. It's not his story, but damned if he doesn't just about steal the movie anyway. (1:33) *Embarcadero*. (Harvey) **SFBG**



REP CLOCK

Schedules are for Wed/16-Tue/22 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atisite.org. \$6-10. "Periwinkle Cinema: Bits and Pieces," short films, Wed, 8. "Sista Cinema"; **The New Black** (Richen, 2013), Fri, 8. Other Cinema: "Erik Davis' Rick Griffin and the Flying Eyeball," Sat, 8:30. "Landscapes/Durations/Distances: Films of Lois Patino," Sun, 7:30.

BALBOA THEATRE 3630 Balboa, SF; cimafilm.com/balboa. \$10. "Popcorn Palace;" **Mysterious Island** (Endfield, 1961), Sat, 10am. Matinee for kids.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$5-10 (no one turned away). "Save the Post Office presents Films from the 1930s: The New Deal in Action, Pt. 1," Fri, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Je t'aime je t'aime** (Resnais, 1968), Wed, 7, and **The Great Beauty** (Sorrentino, 2013), Wed, 8:45. •**Sorcerer** (Friedkin, 1977), Thu, 7, and **Midnight Express** (Parker, 1978), Thu, 9:15. "Midnites for Maniacs: Kill or Be Killed;" •**The Running Man** (Glaser, 1987), Fri, 7:20, and **Battle Royale** (Fukasaku, 2000), Fri, 9:20. This

double bill, \$12. •**The Killing** (Kubrick, 1956), Sat, 7, and **The Getaway** (Peckinpah, 1972), Sat, 8:40. **Frozen** (Buck and Lee, 2013), Sat-Sun, 1 (also Sun, 5). Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75, times. **Alan Partridge** (Lowney, 2013), April 18-24, call for times. **Gospel** (Leivick and Ritenberg, 1983), Sun, 7.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies;" **The Big Lebowski** (Coen and Coen, 1998), Fri-Sat, midnight.

KORET AUDITORIUM SF Public Library, 100 Larkin, SF; www.sfgreenfilmfest.org. Free.

Watershed: Exploring a New Water Ethic for the New West (Decena, 2012), Tue, 6.

MECHANICS' INSTITUTE 57 Post, SF; miliary.org/events. \$10. "CinémaLit Film Series: Remembering Philip Seymour Hoffman;" **Before the Devil Knows You're Dead** (Lumet, 2007), Fri, 6.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.missionculturalcenter.org. Free. "Carmen for Families: The Movie!" screening of SF Opera's "Opera-In-An-Hour" series, Sat, 1 and 3.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema;" **Contempt** (Godard, 1963), Wed, 3:10. "Diamonds of the Night: Jan Nemeč;" **Toyen** (2005), Wed, 7; **Martyrs of Love** (1967), Fri, 7. "Jokers Wild: American Comedy, 1960-1989;" **Planes, Trains, and Automobiles** (Hughes, 1987), Thu, 7; **Beetlejuice** (Burton, 1988), Fri, 8:30. "The Brilliance of Satyajit Ray;" **The Middleman** (1975), Sat, 6. "Jean-Luc Godard: Expect Everything from Cinema;" **Weekend** (1967), Sat, 8:30. "Documentary Voices;" **Leviathan** (Castaing-Taylor and Paravel, 2012), Tue, 7.

RHYTHMIX CULTURAL WORKS 2513 Blanding, Alameda; www.rhythmix.org. Free. **Gasland Part II** (Fox, 2013), Thu, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Arab Shorts #2," Wed, 7. "Neighborhood Night;" **A Fragile Trust: Plagiarism, Power, and Jayson Blair at the New York Times** (Grant, 2013), Thu, 7. **Fault** (Sokurov, 2011), April 18-24, 6:30, 9:15 (also Sat-Sun, 3:30). **Harry Potter and the Philosopher's Stone** (Columbus, 2001), Sun, 4:20. Special 4/20 screening for audiences 18 and over only.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society;" "LOOP Presents: Old School New Light;" •**Nutritional Quackery** (1961) and "Ruth Stout's Garden" (1976), Sat, 7:30; **Picnic on the Grass** (Renoir, 1959), Sun, 7:30.

VICTORIA THEATRE 2961 16th St, SF; www.brownpapertickets.com. \$15-35. **Jesus Christ Superstar** (Jewison, 1973), presented sing-along style, Fri, 7. With the second annual Chunky Jesus Contest. Proceeds benefit the San Francisco Trans March.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Night of the Vortex Room;" •**Night of the Living Dead** (Romero, 1968), Thu, 9, and **Night of the Creeps** (Dekker, 1988), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Human Rights Watch Film Festival 2014;" **Rafea: Solar Mama** (Noujaim and Eldeaf, 2012), Thu, 7:30; **Tall As the Baobab Tree** (Teicher, 2012), Sun, 2. **SFBG**

TILDA SWINTON TOM HIDDLESTON MIA WASIKOWSKA ANTON YELCHIN JOHN HURT

"CHIC, SEXY, IN LOVE AND UNDEAD- HIDDLESTON AND SWINTON BRING IMMORTAL ROMANCE TO JARMUSCH'S DIVINE DIRGE."

-Richard Corliss, TIME MAGAZINE

"A PINNACLE OF COOL. A MUST SEE."

-SPIN MAGAZINE

"MAY BE THE MOST ROMANTIC THING YOU SEE ALL YEAR."

-David Fear, ESQUIRE

★★★★★!
(HIGHEST RATING)

"SENT ME OUT INTO THE FULL-MOONED NIGHT ALL SENSES ELATED."

-Keith Uhlich, TIME OUT NEW YORK

A film by JIM JARMUSCH
Only Lovers Left Alive
Written and Directed by JIM JARMUSCH
Produced by JIM JARMUSCH and DAVID STRATHAIRN
Music by GREGORY GLUCKSON
Cinematography by ROBERT M. WEITZMAN
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Written by: JIM JARMUSCH
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Associate Producers: CLAUDIO SIMONE, HELEN MITCHELL
Production Office: JEFFREY L. COOPERSON
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April 16-22, 2014

ARIES

March 21-April 19

Don't try to create stability this week, because it's not in the stars for you. You're not in control, things aren't stable, and it's unclear what'll happen next. So go with the flow, no matter how frightening it is. Participate in ways that are creative even when it's tempting to hide or act out.

TAURUS

April 20-May 20

You don't get to know the outcome of all life's dynamics as a condition of whether or not you'll participate, I'm afraid. Uncertainty and risk are just part of the game, Taurus. Decide on the boundaries of what you can do and feel good about before you venture off into the great unknown.

GEMINI

May 21-June 21

Focus on the energy with which you do things. Your life doesn't need to be perfect and your path doesn't need to be neatly laid out in front of you. The most important thing this week is to make sure you resonate with your choices, and that you feel stoked about where you're headed. The rest will work itself out in time.

CANCER

June 22-July 22

It's time to let go. Major change is brewing and you will achieve nothing by trying to keep it at bay. Let your past offer you wise counsel as you respond to all this instability. Stay emotionally present and responsive without getting swallowed whole by your feelings. Take it one day at a time.

LEO

July 23-Aug. 22

Take cues from what's not working, Leo. If there's no flow in the direction you're going, don't be so stubborn as to try to force it. You are capable of creating meaningful improvements in your life, but you'll have to sift through some mental muck to get there. Follow the energy wherever it takes you this week.

VIRGO

Aug. 23-Sept. 22

Major change is shaking you up and the worst thing you could do is let it get you all jumpy. It won't help you to be so reactive that you lose sight of your intentions, Virgo. Deal with how unsettled you feel separately from the tangible problems on your plate. Time and reflection will smooth out many of this week's wrinkles.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Connect with the people who love you. This week is all about mending and strengthening bridges. Invest in the people whom you trust and most want in your inner circle, and not just the folks who are easy or socially relevant to you. Prize intimacy over getting along, even if that complicates things.

SCORPIO

Oct. 23-Nov. 21

Just because life is rough doesn't mean that it's bad. We need a homeopathic amount of darkness to give us perspective on how wonderful the sunshine is. Investigate how much of the hard stuff you need to keep you appreciating the good, and try to have compassion and patience with yourself this week.

SAGITTARIUS

Nov. 22-Dec. 21

The healthiest and most effective approach to take in all matters is to stay centered in your emotional wisdom. Attempt to create internal balance, even if everyone around you is super chaotic. Embody kindness and tolerance this week. Your gut instincts paired with receptivity will bring you gold, Sag.

CAPRICORN

Dec. 22-Jan. 19

You are pregnant with potential. There are so many ways things could go, why assume they'll go poorly? There's a huge difference between having problems and being scared that there will one day maybe be problems. Don't confuse your shaky self-esteem with your lot in life.

AQUARIUS

Jan. 20-Feb. 18

It's not what you thought it would be. You're in a great place, full of potential and creativity, so why focus on what you don't have? This week is calling you to go with the flow. Don't resist what you're being shown and don't try to force your will on others. Learn from what's in front of you, pal.

PISCES

Feb. 19-March 20

Having limits is a healthy thing that doesn't have to be a cause for the sads, Pisces. Don't wait for shit to hit the fan before you let people know what you need this week. If you stop participating in what brings you down, you'll be moving on up! Focus your energies on the people and things that bring you joy.

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LEGAL NOTICES

ORDER TO SHOW CAUSE

FOR CHANGE OF NAME CASE NUMBER: CNC-14-550224.

SUPERIOR COURT, 400

McAllister St. San Francisco,

CA 94102. PETITION OF JORY

DAVID BELL for change of

name. TO ALL INTERESTED

PERSONS: Petitioner JORY

DAVID BELL filed a petition

with this court for a decree

changing names as follows:

Present Name: JORY DAVID

BELL. Proposed Name:

JORY BELL. THE COURT ORDERS

that all persons interested in this

matter shall appear before this

court at the hearing indicated

below to show cause, if any, why

the petition for change of name

should not be granted. NOTICE

OF HEARING Date: 6/05/2014.

Time: 9:00 AM, Room 514.

Signed by Harry M. Dorfman,

Presiding Judge of Superior

Court on 3/28/2014. Apr. 9, 16,

23, 30, 2014

PUBLIC NOTICE OF MEETING

SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS

FULL REGULAR MEETING

MORRISON & FOERSTER

425 MARKET STREET, 34TH FLOOR

SAN FRANCISCO, CA 94111

APRIL 16, 2014

6:00-9:00 PM

Notice is hereby given that a

full regular meeting of the San

Francisco AIDS Foundation

Board of Directors will be held

at 6:00 pm on Wednesday, April

16, 2014, on the 34th floor at

Morrison & Foerster located at

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